

MUSICAL AMERICA

Vol. XXVI.

No. 24

NEW YORK

EDITED BY

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OCTOBER 13, 1917

Ten Cents per Copy
\$3.00 per Year

FESTIVAL AUDIENCE CHEERS COMPOSERS AT WORCESTER, MASS.

Grainger's "Song of Democracy"
and Hadley's "Ode to Music"
Sway Gathering at Sixtieth Event
—Mme. Homer Receives Warm
Welcome—Give Première of
Parker's "Red Cross Hymn"

WORCESTER, MASS., Oct. 6.—Under the auspices of the Worcester County Musical Association (the oldest in the country) the sixtieth successive Worcester Music Festival was concluded in Mechanics' Hall last night, when the fifth concert of this year's series was given. An important event at this final concert was the première of a new Red Cross hymn, "The Red Cross Speaks," composed by Dr. Horatio Parker to words by John Finley. But this was only one of three novelties produced at this year's festival. The sixtieth anniversary has been a notable one from all standpoints—the array of artists, the quality of the works presented and last, but not of least importance, the capacity audiences that have greeted each performance, audiences which included many representative musicians and music-lovers from all sections of the United States, some of whom came from as far west as Los Angeles.

The complete list of festival artists included Marcella Craft and Inez Babbour, sopranos; Louise Homer and Margaret Abbott, contraltos; Theo Karle and Arthur Hackett, tenors; Wadsworth Provandie and Vernon d'Arnalle, baritones; Albert Edmund Brown, basso; Olga Samaroff, pianist; Thaddeus Rich, violinist, and Hans Kindler, 'cellist. Then there must also be included the Worcester Festival Chorus of 400 voices, a children's chorus of 200 voices, sixty players from the Philadelphia Orchestra and the festival organist and pianist, Walter W. Farmer and Mrs. J. Vernon Butler.

Dr. Arthur Mees served his tenth consecutive term as conductor of the festival and Thaddeus Rich was associate conductor. Henry K. Hadley also attended the festival in the capacity of conductor, but of his work we shall speak anon.

Saint-Saëns's "Samson and Delilah" was the work selected for the opening concert, which transpired on Wednesday night. Mme. Homer sang the rôle of *Delilah*; Theo Karle appeared as *Samson* and Wadsworth Provandie and Albert Edmund Brown sang the baritone and bass parts respectively. The concert was opened impressively by Mme. Homer singing the "Star-Spangled Banner."

Star Is Mme. Homer

Of the soloists, as was expected, Mme. Homer was the star. She sang with her wonted breadth and authority and at no time did her voice lose its distinctive character and quality. Her interpretation of the rôle was dramatic and convincing. Mr. Karle sang with enthusiasm, and if his vocal powers did not at all times prove sufficient to match his intentions, the defect was not apparent to the great majority of his listeners, who were decidedly appreciative. His voice is excellent and he is always a favorite with Worcester audiences. Mr. Provandie is a conscientious singer; his feeling and enthusiasm are apparent. When he fails to impress it is either the fault of his nerves or his method. Mr. Brown carried out his part of the program in capable manner. The performance of the chorus, which is reckoned among the four most prominent choral bodies in the



JASCHA HEIFETZ

Young Russian Violinist, Probably the Most Sensational Addition to the List of Virtuosos Who Will Appear in America This Season. (See Page 36)

country, was distinguished by much brilliancy of tone and spirit. Unfortunately, the war has depleted the ranks of the chorus, and the female voices preponderate rather too greatly. The orchestral accompaniment, on the whole, was splendid, and Dr. Mees conducted with the authority that comes of thorough understanding and long experience.

The second concert, on Thursday afternoon, given before another capacity audience, opened with a work new to festival patrons, the overture to Mozart's "Don Giovanni." Thaddeus Rich and Margaret Abbott were the soloists, Mr. Rich playing Wieniawski's Violin Concerto in D Minor with exquisite musicianship, warmth and individuality of interpretation. He also conducted the orchestral performances, which included Strauss's "Don Juan" and Rimsky-Korsakoff's scintillating "Caprice Espagnol." Miss Abbott sang Tchaikow-

sky's "Jeanne d'Arc" aria, "Adieu Forêts" and was warmly applauded.

Two Choral Novelties

Thursday night's program was anticipated with more than usual interest, for two important choral novelties were produced at this concert. One of these was Percy Grainger's "Marching Song of Democracy," inspired by Walt Whitman's verses, arranged for chorus, orchestra and organ, while the other was Henry Hadley's setting of Dr. Henry Van Dyke's "Ode to Music," which had been composed expressly for the sixtieth Worcester Festival.

The presence of both composers at the concert and also of Dr. Van Dyke added to the significance of the occasion. All three were given an ovation and Mr. Grainger was presented two large laurel

MAINE AGAIN GIVES ROUSING RECEPTION TO NOTED ARTISTS

Twin Music Festivals Under Direction of William R. Chapman Successfully Concluded in Portland—Galli-Curci Makes Profound Impression at Début—Margaret Wilson, Grainger, Stiles, Olive Marshall, Mary Warfel and Duncan Robertson Win Individual Honors—Works by Hadley and Herbert are the Novelties

PORTLAND, ME., Oct. 4.—The Maine Music Festival just concluded was successful from every standpoint, attracting immense audiences. Numbers of persons were unable to obtain admission.

One of the striking features was Mme. Amelita Galli-Curci, who had not been heard before in this State. The soprano did not sing at the morning rehearsal, as is the custom of the soloists, and so it was not until her appearance at the concert that anyone knew how great a treat was in store. Her numbers were the "Bell Song" from Delibes's "Lakmé" and the "Mad Scene" from "Lucia."

Mme. Galli-Curci created a profound impression not only by her splendid voice and her exquisite singing, but also by her simplicity of style and lack of mannerism. Mme. Galli-Curci was recalled many times and finally sang several encores to her own accompaniment. Manuel Berenguer played flute obbligatos to both numbers and Homer Samuels was accompanist.

The soloists for the second evening were Vernon Stiles, tenor; Olive Marshall, soprano, and Duncan Robertson, baritone. Mr. Stiles sang "Di Quella Pira" from "Trovatore" and afterward, as an encore, "Then You'll Remember Me" from "The Bohemian Girl." His second number was the "Prize Song" from "Meistersinger" and as encore, "La Donna è Mobile."

Of his group of songs A. Walter Kramer's "The Last Hour" was most applauded. After the group Mr. Stiles sang "Vesti la Giubba" from "Pagliacci" and Cowen's "I'll Sing Thee Songs of Araby."

Olive Marshall exhibited a pleasing voice and was especially successful both in her aria from "Les Huguenots" and her group of songs.

Duncan Robertson had been heard the previous evening in the incidental solo in Chapman's new "Battle Hymn." His numbers on the second evening were "Vision Fugitive" from Massenet's "Hérodiade" and an excerpt from Converse's "The Peace Pipe." He has a good voice and uses it well. He appeared at the Wednesday afternoon concert also, singing a group of songs.

One of the singers who was very well received on Tuesday afternoon was Ethel Frank, who is a native of Maine. Miss Frank is soloist at King's Chapel, Boston.

On Wednesday afternoon Mary Warfel, harpist, added an agreeable touch of variety to the program. Miss Warfel makes a picture seated at her harp and she gets an unusually large tone, besides a very pleasant one. She played incidental passages with the orchestra in addition to her solos. Her group included Schuecker's "Polish Dance," Zabel's "The Fountain,"

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MAINE AGAIN GIVES ROUSING RECEPTION TO NOTED ARTISTS

[Continued from page 1]

Fedeschi's "Valse Caprice," Thomas's "Autumn" and Zamara's "Spring." She also gave several encores.

Percy Grainger Delights

Percy Grainger was another feature of the festival, sharing with Mme. Galli-Curci the enthusiasm of the huge audiences. He played Liszt's "Rhapsodie Hongroise, No. 2" and as encore Grieg's "To Spring," and one of Schubert's "Moments Musicaux." On the second half of the program Mr. Grainger gave a group of his own compositions and for encore his "Mock Morris Dance," which, arranged for orchestra, was played at one of the later concerts.

Margaret Woodrow Wilson had sung for the school children at one of the rehearsals and scored a great success, which she repeated at the concert. She was equally happy in her numbers sung with the orchestra, a scene and aria from "The Queen of Sheba" and Leroux's "Le Nil" and her group of songs, including Burleigh's "Deep River," Thayer's "My Laddie" and Woodman's "An Open Secret."

The work of the chorus improves from year to year and this season the shading was particularly good, reflecting great credit upon William Rogers Chapman of New York, the conductor, to whose zeal the festival owes much of its success. The choral numbers winning especial approval were Converse's "The Peace Pipe" and Mr. Chapman's "Battle Hymn," which, by general request, was repeated at the last concert. Other choruses were Parker's "The Robbers" and Shelley's "Lochinvar." Grainger's "I'm Seventeen, Come Sunday" was also well received.



Principals of the Overwhelmingly Successful Maine Music Festival at Portland Relaxing After a Concert. No. 1, Margaret Woodrow Wilson and Vernon Stiles; No. 2, Mary Warfel and Duncan Robertson Going Aboard the Yacht; No. 3, Left to Right: Miss Shaw, Mr. Stiles, Ruth Cook, Miss Warfel and Mr. Robertson, Off for a Cruise; No. 4, William R. Chapman, Conductor of the Festival; No. 5, Left to Right: Conductor Chapman, Manuel Berenguer, Mme. Amelita Galli-Curci, Mr. Samuels, Mrs. Chapman and Mr. Stiles

The orchestra did excellent work, especially in the "New World" Symphony of Dvorak and Tchaikowsky's "Francesca da Rimini" and "1812." "The Ballet of the Hours" from "Gloconda" was so en-

thusiastically applauded that it was repeated on a later program.

Feature Native Works

Novelties were Hadley's "Atonement

of Pan" and Victor Herbert's "Romantic Suite." Grainger conducted his "Mock Morris Dance," which had been played with success at the 1915 festival, but which gained additional interest under the composer's direction.

Alice Shaw deserves commendation as accompanist for some of the soloists, especially Vernon Stiles, whose accompaniments she played from memory, as did Mrs. Ross David for Margaret Wilson.

The artists were entertained extensively during their stay in Portland. Monday afternoon they were all taken for a cruise on Casco Bay and after the last concert the *Daily Eastern Argus*, the oldest Democratic paper in Maine, gave a reception for Miss Wilson, which was attended by Governor Milliken and his wife, Mayor and Mrs. Chapman of Portland and about 500 other guests.

ALFRED BRINKLER.

Maine Festival Crowned with Complete Artistic and Financial Success



No Wonder These Principals of the Recent Maine Music Festival are so Radiant—They Helped Make the Event One of the Most Successful in the History of Bangor. The Wearers of the Smiles are:

On Left: Margaret Woodrow Wilson and Percy Grainger; Upper Center Panel: Amelita Galli-Curci, with Maurice Berenguer (on Her Left) and Homer Samuels; Upper Right Panel: Mary Warfel, Harpist; in Circle: Duncan Robertson; Lower Right Panel: William R. Chapman, F. O. Beal, President of Eastern Musical Association, and Mrs. W. R. Chapman.

BANGOR, ME., Oct. 7.—The city is still discussing the remarkably successful Maine Music Festival which attracted thousands of visitors to Bangor for three days last week. The impressive artistic and financial success of the undertaking is taken as an indication of the public's intense interest in music during war time.

It is conservative to say that the festival was the greatest in the history of Maine festivals. For weeks ahead the

concerts were "sold out," thanks to the popularity of the imposing array of soloists and the unhackneyed nature of the programs. Mme. Galli-Curci, the soprano; simply amazed the audiences, while Margaret Woodrow Wilson evoked another storm of enthusiasm. Percy Grainger, needless to say, commanded intense interest, swaying the great audience at his will.

No tenor since Evan Williams first appeared here so stirred a festival audi-

ence as Vernon Stiles. Mr. Stiles won a unique demonstration. Mary Warfel, the harpist, whose solos were a delightful innovation for the performances; Duncan Robertson, baritone, and the other artists received unusually cordial receptions.

The public-spirited persons who aided the annual enterprise pay high tribute to the sterling work of the festival's conductor, William R. Chapman of New York.

ALBERT STOESSEL DRAFTED

New Concertmaster of the St. Louis Symphony Called to Army

ST. LOUIS, Oct. 5.—The St. Louis Symphony Orchestra is without a concertmaster. Hugo Olk, who has held the chair for a number of years, resigned at the end of last season in order that he might devote more time to his teaching. The management congratulated themselves on securing Albert Stoessel of Boston, but Mr. Stoessel was conscripted for the army and is now serving the colors, and when they tried to induce Mr. Olk to return they found that he is also tied up for the season. Just what action will be taken is uncertain, but some one will soon have to be engaged because rehearsals start in a few weeks.

Messrs. Richards and Toomey have started on their campaign to raise the additional guarantee that is needed. Sascha Jacobinoff has been engaged for the date left open by the cancellation of Albert Spalding, who has entered the army. Charles A. Cale, who resigned as assistant manager, is again on the job. He organized a band to accompany the Fifth Missouri Infantry, but his health did not permit his remaining with them.

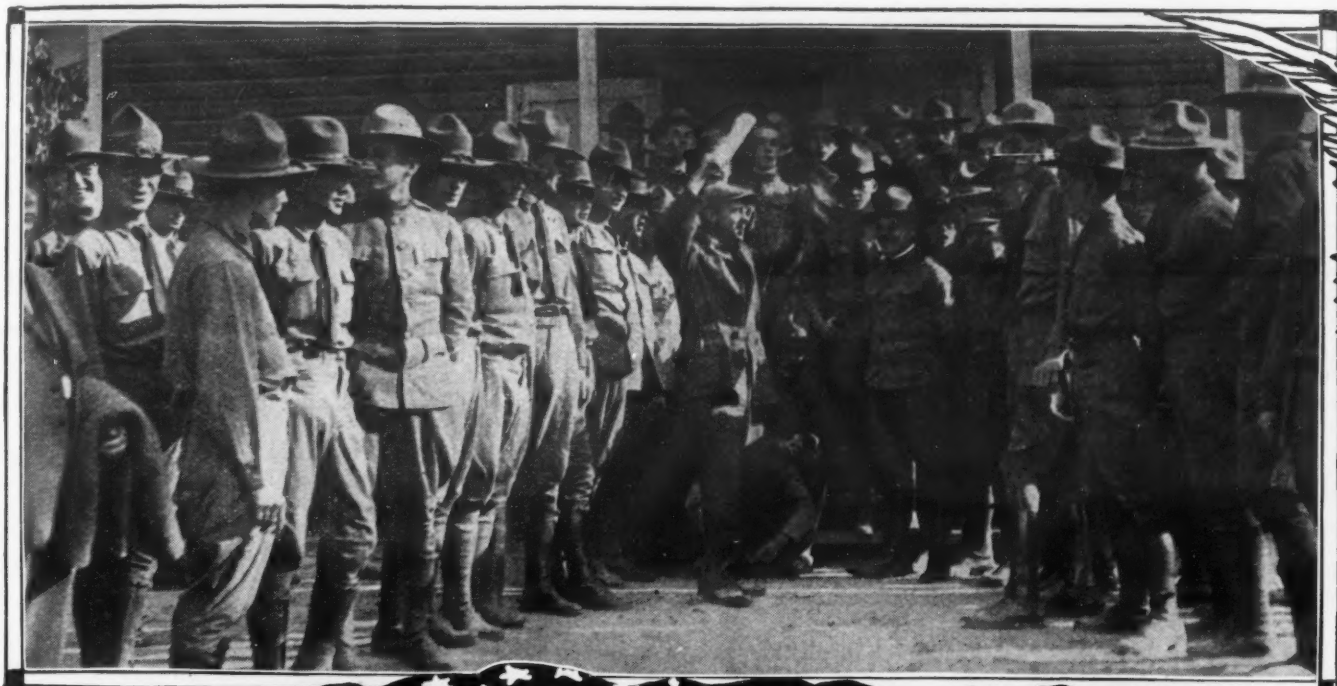
H. W. C.

Celebrate Founders' Day at Presser Institution in Philadelphia

PHILADELPHIA, Oct. 8.—Founders' Day was celebrated on Saturday afternoon at the Presser Home for Retired Music Teachers. Many prominent musicians participated, addresses being made by Rev. George Leslie Omwake, James Francis Cook, Henry LaBarre Jayne, John M. Glenn and Franklin Spencer Edmonds. Horatio Connell, baritone; Marie Kunkel-Zimmerman, soprano, and Agnes Clune Quinlan were the featured soloists.

M. B. S.

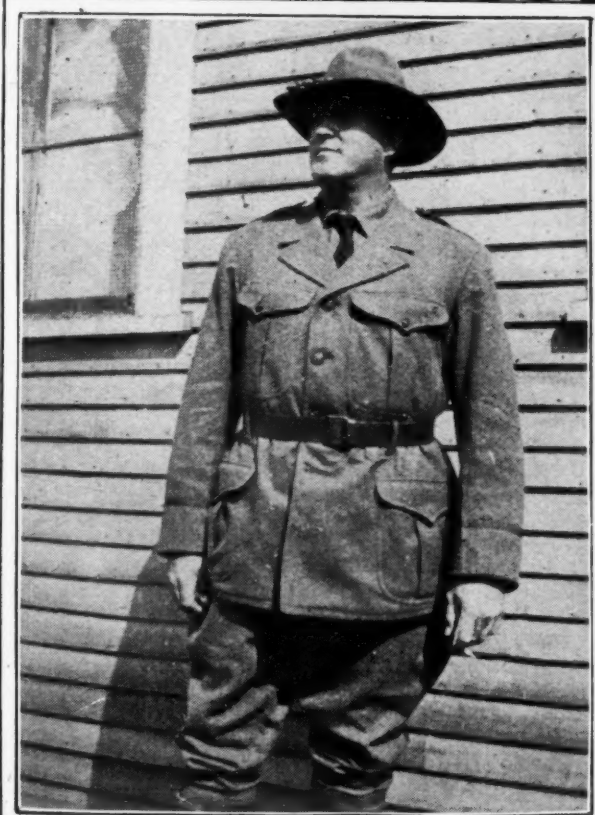
Songs that Our Fighting Men Can Carry Into the Fray



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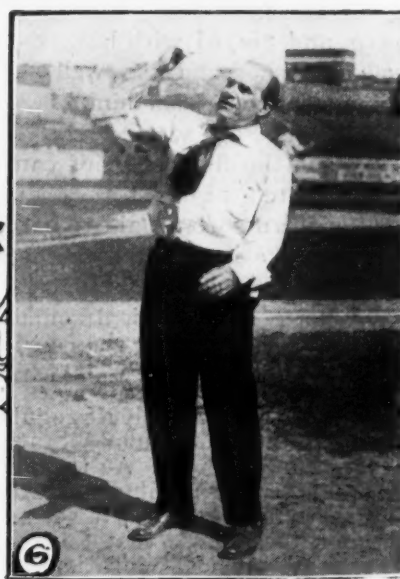
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No. 1—At Camp Gordon, Atlanta, Ga. Warren Kimsey, Camp Song Leader, Directing a Group of Officers Caught at an Idle Moment at the Receiving Station. No. 2—Howard Kimsey, Song Leader at Camp Pike, Little Rock, Ark., Standing Beside the "Tabloid" Organ Which He Uses for Song Accompaniments in Camp Singing. No. 3—Vernon Stiles, in the Uniform Designed for Army Singing Leaders. No. 4—New York Second Field Artillery Singing at Rehearsal at Fort Niagara, Robert Lloyd Conducting. No. 5—Singing on March: Robert Lloyd, Supervisor of Singing at the Officers' Training Camp, Fort Niagara, N. Y., Leading Company in Singing on Hike. No. 6—A Characteristic Conducting Pose of Harry Barnhart at Camp Upton

"WE'VE fallen in the habit of singing in parts," writes Coningsby Dawson, the novelist, in a letter from the trenches. "Our greatest favorite is a song which is symbolizing the hopes that are in so many hearts on the greatest battlefield of history, 'There's a Long, Long Trail.'"

This same favorite of the British "Tommies" will take place in the new Army and Navy song book of the American fighting forces beside those that rang through broken dust clouds last year when the boys in khaki hit the long trails of their months of border service. One million copies of this book, which has been compiled by the National Committee on Army and Navy Camp Music, that is co-operating with the War and Navy Commissions on Training Camp Activities will be ready for camp use by the middle of October, when the men of the new National Army quotas are in camp. It will

New Army and Navy Song Book Will Be Ready for Distribution in Camps by Middle of October—A Varied and Attractive Compilation of Favorite Numbers Which Are Now Being Employed by the Song Leaders Pictured Above

be sold to soldiers and sailors at a nominal charge and may be had at the post exchange in all camps. It represents the accumulated experience of army and navy song leaders, who have been finding out in the last six months which songs make a definite appeal to the men who will make up Uncle Sam's fighting units, so that the book will be in fact as well as in name an "Army and Navy Song Book."

Some of the songs have just come out of the training camps; for instance,

"Mr. Zip, Zip, Zip," which originated—both words and music—in the Officers' Training Camp at Fort Niagara, N. Y., where Robert Lloyd is song leader. A Chippewa war song, "Farewell to the Warriors," will give to both Americans and our allies overseas some conception of the beauty of Indian themes. In the hymns of the people which are included in the book are the stately "Hymn of Free Russia" and Arthur Farwell's inspiring "March, March." "The Long Trail," "I Don't Care Where They Send

Me," "Over There," "Keep the Home Fires Burning" and "I'm Going Back H-O-M-E" will be among the later popular songs to be included. Once the words are learned from the book, and the music under the persuasive baton of the camp song leader, the soldier will have something permanent to carry with him into the places where the regimental bands cannot follow—something heartening for the men under fire and which will not add to the burden of the army pack.

And when the men who have been led in song in the training camps here get over to France, the *poilus* will discover they are not the only ones who will sing "La Marseillaise." For the new song book gives the chorus of that national song in self-pronouncing French. It may not be done with a Parisian accent, but the men who have held the line at Ypres

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Songs That Our Fighting Men Can Carry Into the Fray

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and Verdun will not be critical when their new comrades respond to their salutations with:

"Oh, zar-meh see-toai-yahng!
For-may voh ba-tai-yahng!
Mar-shong, mar-shong!
Kahng sahng impur
A-breuv-yeh noh ses-yohng!"

The magnitude of the work which has been undertaken by the National Committee on Army and Navy Camp Music, which is co-operating with the War and Navy Commissions on Training Camp Activities, may be realized when it is remembered that more than 1,500,000 soldiers will be in American training camps and mobilization centers of the army, and

that of the 165,000 men making up the navy personnel, 60,000 will be in shore training camps this winter. Song leaders who have previously been accustomed to dealing with hundreds are now called on to lead the singing for soldiers and sailors whose numbers run from 3000 to 48,000 men.

How the Men Are Reached

This situation has been met in an interesting fashion by Warren Kimsey, song leader at Camp Gordon, Atlanta, Ga., who meets all officers in camp on a certain day each week and gives them special instruction in camp singing, as pictured above. These officers, in turn, go out and carry on the work of company and regimental singing among the groups of men that they command.

"With the big amphitheater in use two or three nights a week, I will follow up

the work of the officers with the men," writes Mr. Kimsey. "For practical results we look to the men as they march, for General Swift wants his men to sing as they march. Our great open-air amphitheater is to be fifty by fifty feet, with a canvas top. It will be placed at the foot of a hill in such manner that thousands of men can see every move on the platform. It will be used primarily for camp singing, but many other big camp activities will be staged there when the weather permits."

Solving Another Problem

The matter of teaching the language to foreign-born men who have come into the camps this fall has an able auxiliary in camp singing, according to the experience of Kenneth S. Clark, who is now leading the singing in Camp Meade, Annapolis Junction, Md.

"I started one day with the whole 314th Infantry," says Mr. Clark. "They told me that one company had more than fifty Italians in it, yet I noticed only a straggler here and there who wasn't singing. Again, to-day, I started with the 315th, of which a large proportion can scarcely speak any English. All but a very few were soon joining in every song."

Robert Lloyd, singing leader in the Fort Niagara Officers' Training Camp, goes out with his men on hike, as the picture indicates, starting them in song on the way, or teaching them new songs when they halt for a rest.

"The men sing in perfect rhythm when marching," Mr. Lloyd declares; "for the accented left foot beat, military fashion, is better than any conductor for keeping time."

MAY STANLEY.

MUSIC AS A HEALING AGENT

By BARNETT BRASLOW

COMPARATIVELY little has been written about music as a healing agent. It is, however, encouraging to find that several noted physicians and psychologists have begun seriously to investigate the possibilities of music in the cure of diseases—if they do not know just how cures may be accomplished, at least their theories are interesting.

Going back to early days we find in I Samuel 16:14:

"But the spirit of the Lord departed from Saul, and an evil spirit troubled him.

"And Saul's servants said unto him, 'Behold now an evil spirit (from God) troubleth thee.

"Let our Lord now command thy servants, which are before thee, to seek out a man, who is a cunning player on an harp; and it shall come to pass, when the evil spirit is upon thee, that he shall play with his hand, and thou shalt be well."

"And it came to pass, when the evil spirit was upon Saul, that David took an harp, and played with his hand; so Saul was refreshed and was well and the evil spirit departed from him."

The poet Pope wrote:

"Music the fiercest grief can charm,
And fate's severest rage disarm.
Music can soften pain to ease,
And make despair and madness please."

The psychologist says:

"A noise or unmusical sound produces irregular figures in the medium used owing to the influence of irregular molecular vibrations; musical notes cause the production of beautiful regular forms owing to their molecular vibrations being ordered and regular. As these vibrations no doubt cause similar perturbations in the surrounding ether, it seems feasible, I think, to suppose that the soothing influence of musical vibrations on certain conditions may be due to a regulating influence on the environing ether surrounding and permeating the cerebral nerve cells, thereby acting like oil on troubled waters, and producing a calmer mental atmosphere."—Dr. Henry A. Fotherby in *Music and Emotion—"The Annals of Psychical Research,"* Vol. VII, p. 281.

While Charles Brodie Patterson, formerly a teacher and lecturer, says:

"I am certain that the physical well being of the body can be more influenced by man's inner emotional nature than by any or all causes; that the best music does more to awaken that inner nature than most anything else in life, and that harmonies of sound and color may be so used to act upon the emotional nature that through such action the whole body may be quickened and renewed."—*The Rhythm of Life*, p. 263.

Your cold, logical type of mind, only in readiness to assent to a fact when "proven" with card index, thermometer, etc., may challenge the intuitions of the

poet and the sage, but "the people" are often wiser than their learned contemporaries of a scholastic and strictly orthodox frame of mind, for "the people" seem to have turned to music for countless centuries as a beneficent agent to alleviate pain, drive away ill-humors and furnish that new and refreshing outlook upon life which results in greater health and usefulness.

The fact that music can be used as a healing agent in the treatment of mental disorders will meet with a more or less general acceptance in places where its efficacy will be questioned in the cure of "physical" disorders. This opens the doors for a discussion of healing methods in general and the principle back of each method. May it be said in passing, that the cure of "physical" disorders with music as a healing agent may not present insurmountable difficulties if the principle back of the agency used be understood even in part?

Heavier-than-air flying machines were at first deemed "impossible" because the idea appeared to be at variance with past experience and common sense—but such machines are a fact to-day. Again, since wood floats on water and a bar of steel sinks it first appeared "ridiculous" to think of having "steel" ships that would float; this logic failed completely when the law or principle governing displacement was understood—and ships of steel are in use to-day. So, is it too much to expect that some clear thinker with a knowledge of the principle back of healing will use music as a healing agent and demonstrate over "physical" maladies and find them capable of cure as well as "mental" disorders?

The courage needed to meet the pressure of daily living is often secured through music. The soldier preparing for battle is not alone in his need of courage to make good—the civilian with a sense of duty to himself and to his obligations often faces conditions calling for the greatest courage. Then, if music creates a brighter, healthier and more philosophical attitude it has gone far to create or maintain a healthy mind and body. The corroding and sinister effects of fear and worry are well known to the psychologist to-day—as well as the stimulating and harmonious effects of the opposite state of mind, courage, poise and confidence. If music can help to create these health-giving attitudes it naturally and logically assumes its place as a therapeutic agent.

I recall an instance of healing which came to my attention about a year ago—a case of healing directly effected by music as the agent. It was after the "Song and Light" Festival given by the New York Community Chorus on September 13 and 14, 1916. I was at the boat house in Central Park talking with Harry Barnhart, the conductor, who had stopped off to see me before returning to Rochester, when the electrician, who had charge of stringing the wires for the lights about the lake, walked up to us, and, in a voice shaking with emotion, said, "Mr. Barnhart, I want to tell you something—er—you know my wife has been ill all summer and we were both pretty

well discouraged until the night before, and what do you think happened? The wife, who has been sick so long, is well and strong—she smiles in a way that I have not seen for years—and it all came about from hearing the chorus sing those wonderful songs—er—you may not believe me, but it's true—and I wish to tell you how thankful I am, and I hope the chorus will have this sort of thing every year." The man's utter sincerity and gratitude was reflected in his whole manner.

Mention must be made at this time of the work of Claude Bragdon, an architect of Rochester, N. Y., who has been devoting the past few years to a study of "light" in connection with music. Public attention has recently been centered on the marvelous lighting effects that he developed at the recent "Song and Light" festival in New York. He is at work now designing a "lux" organ—an instrument revealing color combinations in harmony with the music played by the organist. Since "light" has ever been associated with man's development and evolution it is safe to say that this work will reveal greater possibilities of music as an aid to man in attaining health and happiness.

In all the base hospitals of the Allies and of the Germans will be found pianos, phonographs, etc., as the value of music to convalescing soldiers is deeply appreciated.

MUSICIANS' CLUB APPLAUDS ARTISTS

New York Organization's Opening
Concert Presents Seven
Noted Soloists

A concert under the auspices of the Musicians' Club of New York, of which Walter Damrosch is president and David Bispham vice-president, was given at Aeolian Hall on Oct. 6. The somewhat lengthy program was shortened by the non-appearance of Sophie Braslau, contralto, and Lambert Murphy, tenor. Mr. Murphy's place, however, was taken by Dan Beddoe, who offered Handel's "Sound an Alarm" and "Vainement Pharaon" from Méhul's "Joseph." Mr. Beddoe sang the florid Handel number particularly well and was recalled several times, giving finally as an encore the Irish folk-song, "Danny Boy."

Florence Hinkle sang the "Louise" aria and a group of songs, her voice showing to better advantage in the operatic number, which she delivered dramatically and with unusual clarity of tone, especially in the climax at the end.

David Bispham recited Turgeneff's "In Days Gone By" to the music of Arensky and sang as an encore, "The Two Grenadiers." He also ended the program with Henry Holden Huss's "The Seven Ages of Man."

Carolyn Beebe, pianist, played Chopin's B Flat Minor Scherzo and the A Flat Etude as encore. On the second part of the program Miss Beebe gave a group of Debussy numbers, which she played particularly well. Francis Macmillen, violinist, was heard in two groups, including two of his own compositions. Alexander Russell, organist,

played the Toccata from Widor's Fifth Organ Symphony and Marie Romaet, cellist, an arrangement of one of Liszt's Hungarian Rhapsodies by Popper.

The artists won deserved applause from the audience, which was rather small in size.

J. A. H.

STRAND THEATRE

Broadway at 47th Street
HAROLD EDEL - - Managing Director

Afternoon Concerts by the
Strand Symphony Orchestra
ADRIANO ARIANI, Conductor

PROGRAM
Week of October 8
"Coriolanus Overture" Opus 62 Beethoven
Prelude to "The Deluge" Opus 45 Saint-Saens
"Rustic Suite" Opus 36 William Dowitz
Overture "1812" Opus 49 Tchaikowsky

AEOLIAN HALL, NEW YORK CITY
Friday Afternoon, Oct. 19, at 3 o'clock

PROGRAM OF SLAVIC MUSIC

Mme. ELIZAVETA KALOVA
RUSSIAN VIOLINIST

Tickets, \$2, \$1.50, \$1 and 75c. Boxes \$15.
For sale at Box Office or Room 1005 Times Bldg.

Mr. James Ecker, Accompanist. Steinway Piano.
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Percy Rector Stephens Evolves New Term: "Choral Song Recital"

Noted Conductor to Introduce on Schumann Club's Program Songs Conceived for Solo Voice, but Arranged for Chorus—Collaborates with Deems Taylor in This Work—Mr. Stephens an Inveterate Enemy of the "Teaching Piece" for Studio Use

WITH the tremendous increase during the past few years of musical events of all kinds, new designations of their character have been coined. The vocabulary of the concertgoer has been enriched with phrases sometimes fairly descriptive, sometimes not. On the whole



Percy Rector Stephens, Schumann Club's Conductor, "Snapped" in Tennis Togs

the names implied greater novelty in the entertainment than the character of the affair bore out. In several cases one could admit the felicity of the new name. The latest musician to contribute toward

the enlargement of the concertgoer's lexicon is Percy Rector Stephens. The noted vocal teacher has in his position as conductor of the admired Schumann Club, evolved the term "choral song recital" to qualify the organization's first concert of the season, which takes place on Jan. 21, at the Waldorf-Astoria.

This "choral song recital" is to be literally interpreted. While not precisely something new under the sun in detail, it may be regarded as such in bulk. Briefly, it amounts to a program of songs conceived for the solo voice but arranged for chorus. Undoubtedly this sort of thing has been attempted before but never on such a scale. Victor Harris, for example, has made several arrangements of mastersongs by Grieg and others for the use of his St. Cecilia singers and for the work he has accomplished along these lines Mr. Harris has no sincerer or more outspoken admirer than Mr. Stephens. But to all appearances the Schumann Club will be the first to devote an entire evening to songs transformed in this fashion.

Collaborates With Mr. Taylor.

The arrangements of the songs selected for performance by Mr. Stephens have been made by him in conjunction with his friend, the gifted composer, Deems Taylor. "The concert," declares the teacher-conductor, "will take the form of the traditional song recital. We begin with an old Italian group—'Amarilli,' 'Danza, danza,' 'Se Florindo è fedele,' and follow this with a German, a French and an English one. Among the lieder we have Schumann's 'Dedication,' the first of his 'Bridal Songs' and Strauss's 'Zueignung.' Also, there is Sinding's 'Anemone.' In arranging these works Mr. Deems Taylor has avoided the usually monotonous trick of invariably assigning the leading melodic rôle to the first sopranos. In Schumann's 'Widmung,' for instance, dominating phrases fall sometimes to the second soprano and to the altos. The results are lovely. In several cases the lowest voices, humming, provide a kind of foundation that suggests a sustained cello tone. And the part writing avoids the commonplace

usage of thirds so customary in transcriptions of this kind.

"The danger of most arrangements for choral purposes lies in the ignorance they reveal on the part of the arranger of the characteristic vocal idiom and capacity. A musician to make effective transcriptions should be fully acquainted with the singing voice. Otherwise he is likely to perpetrate all sorts of awkwardnesses, to disregard matters of tessitura and the like.

Advocates "Humming."

"I have in mind a number of innovations for the enrichment of répertoires of choruses such as the Schumann Club. There are remarkable effects, for example, to be gained without the use of any words whatsoever, by mere humming. If the vocal tone can be utilized as a medium of beauty through its timbre pure and simple, why not use it in such a way?"

Mr. Stephens is an inveterate enemy of the "teaching piece" for studio use. "If things are first and foremost teaching pieces," he says, "it means that they are poor music. My idea of the proper specimens of pure song in which to exercise a pupil is the old Italian aria. In it lies the opportunity for mechanical exercise and at the same time of expression. Indeed, I am doing something in the way of planning a collection of these arias for precisely such a purpose."

Likewise this teacher's notions are not likely to please those who agree with Rossini's theory that the main essentials for a successful singer are 'voice, voice.' More than one pupil, excellently equipped in this one particular respect he has counselled to give up all thought of a vocal career. On the other hand he has encouraged individuals gifted with musicianship, intelligence and poetic instinct,

but on a very moderately endowed in the matter of voice.

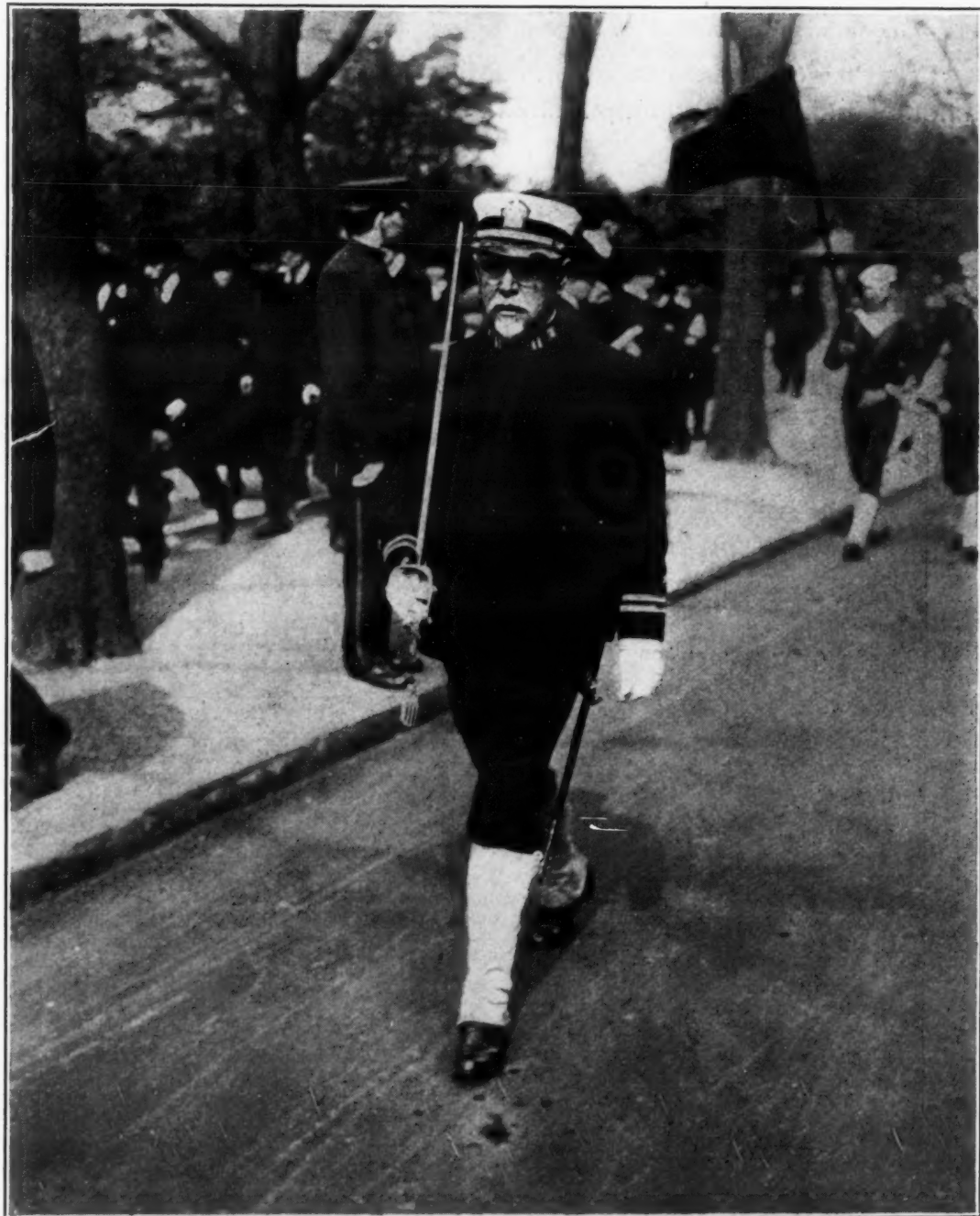
The Golden Rule.

"If folks are forced to the conclusion in business dealings and all other manner of vital transactions that honesty is really the best policy I don't see why singing teachers should not now be coming around to that point of view. The prospect of easily earning a few dollars ought not to stand in the way, for where the policy of honesty is pursued the money will come, must come. For one pupil turned away for legitimate artistic reasons three will appear. And the student who has obviously nothing to give should be apprised of the fact.

"How futile is the empty singing of scales indulged in in the studios, the endless repetitions of notes with no conscious aim at expression on the part of the teacher or the pupil! How pernicious likewise these theories and experiments with abdominal breathing and other exaggerations and distortions of physiological functions! The great mistake made by all persons that lay particular stress on individual details of singing is the insistence on the purely mechanical. The truest and greatest need is coordination and correlation of all the factors that enter into singing. It is absurd, this everlasting tendency to keep them apart. What is gained toward encompassing the manifold forms of the English, the Italian, the French, the German languages by endless repetitions of scales on the sound, 'Ah—ah—ah?'"

This is the fifth season of the Schumann Club, the membership of which is limited to seventy. Its concerts this year occur on Jan. 21 and April 15, the second being devoted in part to the presentation of Indian songs by the club and the Princess Tsianina. H. F. P.

Sousa and His Sailor Band Lead Red Cross Parade in New York



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Lieut. John Philip Sousa with His "Jackie" Band Heading the Parade of the Red Cross Nurses on Fifth Avenue, New York

LIEUT. JOHN PHILIP SOUSA and his band of sailors were a feature of the Red Cross parade in New York on Oct. 5. The crowds on the sidewalk were so dense that it was necessary to call out the police reserves to handle them. The bandmaster also gave two concerts at Carnegie Hall, New York, attracting great audiences.

Lieutenant Sousa and his men made a record trip from Great Lakes, Ill., to take part in the Red Cross parade and entertainments, and the society is indebted to him for a large part of the sum realized.

MATZENAUER'S ART BEWITCHES SEATTLE

Metropolitan Contralto Opens Ladies' Musical Club Series—Sunset Programs Charm

SEATTLE, WASH., Oct. 2.—For the first concert of the Artists' Recital Course this year the Ladies' Musical Club presented Mme. Margaret Matzenauer, the Metropolitan contralto, at the Metropolitan Theater, Oct. 1. The large audience was held spellbound by the wonderful art of the Hungarian prima donna; the great range of her voice, the flexibility in the Handel numbers, "Come, My Beloved" and "Awake, Saurania"; the dramatic power in "Ah! mon fils," "Le Prophète," Meyerbeer, and in "Senta's Ballad," Wagner, and the sweetness and simplicity in the group by the American composers, La Forge, Cyril Scott and Gertrude Ross—a combination never excelled by a vocalist appearing in Seattle. Schumann's "Stille Thränen" so charmed the audience that the number was repeated; several encores were also given.

Mme. Matzenauer is very fortunate in the selection of her accompanist, Erin Ballard, as the tiny maid is not only a sympathetic accompanist, but a soloist of exceptional ability.

The music committee of the Sunset Club, Mrs. Frederick Bentley, chairman, is presenting splendid programs this season. Mrs. J. N. Ivey, contralto, was

heard in a recital at the club Sept. 26. Mrs. Ivey has a full, mellow voice, and her singing of Burleigh's "Deep River" was truly fine. Charles Stone Wilson, a leading vocal teacher, was at the piano. Ruth Martin, pianist, assisted.

On Sunday afternoon the Sunset Club opened its auditorium for the benefit of the Red Cross. The program was given by Brabazon Lowther, Celtic baritone, and it was a varied and taxing one. Mr. Lowther sang equally well numbers by Mendelssohn, Handel, Puccini, Massenet and a group of his own compositions, but for dramatic interpretation and heart-breaking pathos, Sidney Homer's "The Song of the Shirt" was the most compelling. Anna Grant Dall accompanied Mr. Lowther.

The Philharmonic Orchestra, John M. Spargur, conductor, journeyed to Tacoma and Camp Lewis to give a concert to the men stationed there on Oct. 1.

Mlle. Odette Le Fontenay, soprano, and Dorothy Hoyle were heard in recital at the Masonic Hall, Sept. 28, in connection with the Hopper-Kelly Talking Machine Company and Edison Re-Creations. It was a very enjoyable program.

A. M. G.

John Powell Gives Notable Recital in Birmingham

BIRMINGHAM, ALA., Oct. 8.—A notable concert was given by the Birmingham Music Study Club at the Jefferson Theater on Oct. 3, when John Powell, the distinguished American pianist, appeared in recital. Mr. Powell played Beethoven's Sonata, Op. 57; Schumann's Etudes Symphoniques, a Chopin group and Liszt's Sixth Hungarian Rhapsody. A large audience welcomed the pianist and applauded his playing heartily. The impression that he made at the biennial last April was strengthened on this occasion.

FESTIVAL AUDIENCE CHEERS COMPOSERS AT WORCESTER, MASS.

[Continued from page 1]

wreaths, tied with red, white and blue ribbon. His brilliant "Marching Song" was completely successful; the only fault to be found was its brevity, the performance requiring not more than twenty minutes. Dr. Mees led this, but the "Ode" was conducted by Mr. Hadley himself. It was received with unreserved enthusiasm by the audience, and the interpreters expressed unqualified approval of Mr. Hadley's composition. The soloists were Inez Barbour, soprano; Margaret Abbot, contralto; Arthur Hackett, tenor, and Vernon d'Arnalte, baritone. The mixed chorus was augmented by a children's chorus that contributed an exceptionally pleasing "Play Song." The entire performance was brilliantly given, the artists impressing the audience with their skill.

Mr. Hackett deserves special commendation. He is without doubt one of the most gifted tenors of this generation. Born and reared in Worcester, his appearance was of exceptional interest here. The beauty of his voice, its splendid smoothness and fine texture impressed his listeners powerfully. His technique and style are wonderfully developed and in all the essentials of phrasing, of carrying melodic lines and in the masterly treatment of his text, he is a true artist. He is both a gifted and a brainy singer.

Tribute to Mr. Hadley

At the close of the performance of the "Ode to Music" Dr. Van Dyke mounted the concert platform and in a voice broken with emotion expressed his appreciation of Mr. Hadley's work. He closed his remarks by saying: "Mr. Hadley has wedded his music to my words, and I hereby declare the marriage valid and enduring." He was given an ovation.

Another symphony program was presented on Friday afternoon, Mr. Rich conducting and the soloist at this, the fourth concert, was Mme. Olga Samarooff. Mme. Samarooff captivated her audience both with her art and personality. She played the Saint-Saëns Concerto in

G Minor in a manner that delighted all. As an encore she played Liszt's "Liebestraum." Of the three orchestral numbers two had their first festival performance, these being Rabaud's Symphony, No. 2, in E Minor, and the other, the closing number, Glinka's Overture to "Ruslan and Ludmilla." Wagner's Prelude to "Meistersinger" opened the concert. The overture was particularly well received and was played brilliantly.

The closing concert or "Artists' Night," as it is popularly known here, brought Mme. Homer, Marcella Craft, Theo Karle and Hans Kindler. There were some departures from the scheduled program, brought about by the introduction of the Red Cross hymn referred to in the opening paragraph and which was sung by Mme. Homer. The concert proved to be long, lasting more than three hours, but there were few who left the hall before the close of the program. Such were the attractions that even a missed train held no terrors for the music-loving out-of-towner. Encores were demanded and could not be refused.

Mr. Rich—rather unexpectedly—conducted. After the opening number by the orchestra, which played the music accompanying the "Entrance of the Gods into Valhalla," from Wagner's "Rheingold," Mr. Karle sang the air "Cielo e Mar" from Ponchielli's "Gioconda," displaying to good advantage the fine qualities of his voice. Recalled, he sang "Ah, Moon of My Delight," in a manner that brought him more plaudits. But it was an evening of enthusiasm throughout, enthusiasm that ran high and did not subside.

Miss Craft Praised.

Miss Craft then made her first appearance and was greeted with storms of applause, for she made a most favorable impression on her debut in Worcester a year ago. She sang "Ah, fors e lui" from Verdi's "La Traviata" dramatically, giving the music its full significance. This aria was followed by the "Addio del passato" from the same opera, which she gave as an encore.

The vigor and extent of the welcome that greeted Mme. Homer, who came next, left no doubts concerning the feeling entertained for her in this city. She sang Handel's aria, "Ombra mai fu" from "Xerxes" with superb tone and style, and followed this with "Che faro senza Euridice" from Gluck's "Orfeo." This took the place of the scheduled aria,

"Oh, Thou That Tellest Good Tidings to Zion," and was to have been followed by the Red Cross hymn. Mme. Homer stated, however, that she would save this until later, explaining that she expected some friends from New York to hear this work. Recalled, she gave at this time, "My Heart at Thy Dear Voice."

Hans Kindler won the audience with his performance of Boellmann's Variations for 'Cello, and he was applauded again and again until he returned with an encore, played to accompaniment by the harpist of the orchestra. Mr. Karle next sang "Che Gelida Manina" from Puccini's "Bohème," and Miss Craft followed with *Mimi's* aria, given with superb artistry.

Mme. Homer Sings "Dixie"

Mme. Homer's final group included the aria, "O, Don Fatale," from Verdi's opera, "Don Carlos," and the Red Cross hymn and finally, after prolonged plaudits, she returned with "Dixie," at which the audience rejoiced greatly. Nearly all the works given last night, both vocal

and instrumental, were presented for the first time at the festival. The orchestra made much of the many opportunities offered by Tschalkowsky's "Marche Slav" and Järnefeld's "Praeludium." The closing number was Kremser's "Prayer of Thanksgiving" by the full chorus and orchestra, a work new to the majority in the audience.

Before closing a word should be said concerning the public rehearsals, which are a feature of the Worcester festivals. Hundreds of persons take advantage of these every year, many of whom have no other opportunity to hear the artists and the big works selected for presentation. Others who attend the rehearsals patronize the concerts also and claim that their enjoyment is doubled through hearing the works repeated. It would seem a pity to do away with these public rehearsals, which afford pleasure to many and, incidentally, save the management money that is well needed toward expenses that for years have exceeded the income by far.

TYRA C. LUNDBERG.

GALLI-CURCI OPENS THE BOSTON SEASON

Famous Soprano Repeats Her Former Triumphs—Gives Memorable Recital

BOSTON, MASS., Oct. 2.—The concert season of 1917-1918 was auspiciously inaugurated yesterday afternoon at the Boston Opera House, when Mme. Galli-Curci, after her three distinct triumphs of last year, returned to another admiring audience of very great proportions and captured another equally big victory to add to her long list.

The famous soprano was assisted in the program by Manuel Berenguer, flutist, and Homer Samuels, accompanist. The same characteristics of greatness in art still adorn her singing. Such absolute purity in tone, such a glorious quality of voice and such apparent ease with which she accomplishes tremendously difficult vocal feats are but a few of the many admirable features of her singing.

Never have we heard Dr. Arne's "The Lass with the Delicate Air" sung so "delicately," nor Grieg's "A Dream" sung with more significance. Mr. Berenguer played the Chaminade Flute Concerto in D and the obligato to Proch's "Tema e Variazioni," magically sung by Mme. Galli-Curci.

Needless to add, the petite prima donna was most generous with her encores, as she invariably is. She sang one extra to the throng seated on the stage.

W. H. L.

Evelyn Symon to Tour War Camps

Evelyn Symon, mezzo-soprano, is the latest artist to join the ranks of those who are giving their services for the entertainment of the soldiers. Miss Symon sang at Governors Island on Oct. 3 and is booked for a tour of the training camps to include Camp Tilden, Camp Upton, Camp Mills and Plattsburg.

In the extension courses offered by the City College of New York Professor Baldwin is giving a series of thirty lectures on masterpieces of music, on Tuesday afternoons, at 4.15. Anyone may register for these lectures. College credit is given if desired.



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Dear MUSICAL AMERICA:

When John Philip Sousa marched down Fifth Avenue the other day at the head of his wonderful military band of 250 musicians, which escorted the great Red Cross parade of women, and as he passed along received an ovation such as has been accorded to few, I wonder whether his thoughts went back to the days when he was a poor, struggling musician and success seemed such a long way off. That John Philip has won a place in the hearts of the great mass of the people is a testimony to the value of the work he has done. Justly is he called the "March King." You certainly would have thought so if you realized that of the great number of bands in that parade, nine-tenths were playing his marches. Well, so they do over in Europe. Wherever you went before the war you heard the Sousa marches played by the military bands.

And what a wonderful parade it was! It gave you an idea of the extent and power of the Red Cross movement. It certainly must have convinced even the skeptical that just as men are out to fight for the right, to kill, so the women are out to suffer, to heal, to save.

And how these women in white, column after column, marched! Why, the "dandy" Seventh of the National Guard never marched better than they did. Their number, as they came by in their effective white dresses and shoes, seemed endless. One old bachelor standing on the steps of Delmonico's, exclaimed: "Glory! I never thought there were so many women in the world!"

* * *

Truth is certainly stranger than fiction, as the following story will show.

Some few years ago, not long before the breaking out of the war, on Fifth Avenue near Forty-second Street there was a high-class café, much frequented by business men, professional men and others, who sat down to drink a glass of wine, smoke a cigar and discuss business and other matters that interested them.

My work being done, I went there toward dusk one afternoon, when I was called to a table where sat Otto Goritz of the Metropolitan and Captain Hans Tauscher, husband of Mme. Galski. The two gentlemen had evidently spent a very pleasant afternoon, to judge by the bottles on the table. Just as I was about to join them Goritz held a whispered conversation with Captain Tauscher and soon after excused himself and went out.

Tauscher began to discuss the musical situation as it particularly affected his wife. He made a bitter complaint against the musical managers in this country on the ground that they were extravagant, inefficient, while some of them, at least, he considered to be lacking in honesty. He admitted that one of the best was the manager of his wife, Loudon Charlton, yet when Mr. Charlton had presented him with a bill of \$1,300 for "incidental expenses" connected with his wife's work, he had insisted upon an itemized statement. When he found on this itemized statement a large payment to a certain notorious musical sheet, he banged the table and exclaimed:

"I told Charlton I never will spend a dollar with that paper, never mind what the result will be."

Tauscher also expressed his surprise that Mr. Charlton should find it necessary to pay money to such a publication. Then we talked about the general musical situation. I judged, incidentally, that the Captain was fishing for information more particularly with regard as to whether it would pay him to change his wife's manager.

Having an appointment about that time, I excused myself to the Captain. As I was leaving the café I was accosted by a gentleman, one of a party of three, who said:

"Do you know the men you have been talking to?"

"Certainly," I replied. "One was Otto Goritz, the distinguished, singing comedian of the Metropolitan Opera Company, and the other, also well known, Captain Hans Tauscher, the husband of Mme. Galski."

"Yes," said the gentleman who had accosted me, "and they are something else. The time will come when it will be found that Captain Tauscher has been the means through which munitions have been shipped to Mexico, and it will be found also that Germany has been the prime factor in stirring up trouble for this country not only in Mexico, but in Japan."

"Oh!" said I. "I think that is all gossip."

"No!" replied the gentleman. "The day will come when you will find that it is not gossip. Germany is playing a great game. She has been preparing for years and years for an outbreak, and the American Government and people will wake up when it is perhaps too late."

"Well," said I, "at this time it does not appear as if we had much to fear. We are pretty well removed from any possible conflict in Europe, though I will agree with you that I think that that is coming within an appreciable time. Possibly we may have trouble with Japan."

"I suppose," said the gentleman, as he bade me goodbye, "you would be surprised to hear that a report was filed in Washington by Admiral Dewey, not long after the battle of Manila Bay, in which he stated that he had been assured by an officer in the German Navy by the name of von Goetz, or some such name, that Germany was preparing for a great war to secure world dominion, that all her plans were laid to attack France at the first opportunity, that her next object was England, while her final object was the United States, which she considered sufficiently rich to pay her for all the cost that she might be put to and which she believed to be utterly unprepared to resist attack and lacking in military spirit."

The thing seemed to me to be so ridiculous at the time that I admit that I almost laughed in the man's face as he said it. And yet, by the light of present events, everything he said has come true. Suspicion was cast over Goritz not alone by his escapade when he sang his celebrated couplets regarding the sinking of the Lusitania, but because a German spy was found in his apartment. I believe the explanation he gave at the time was that the gentleman had been calling on his cook.

As for the revelations concerning the activities of Tauscher, why, that we know; also as to his connection with the German Government. We know, furthermore, that Count Bernstorff, the German Ambassador, with whom Tauscher was in constant communication, has been shown to have been at the bottom of all the plots and criminal outrages that have been committed in the munition and other factories all over this country.

We also know, from the revelations of Count Ishii of Japan, now with us, that Germany has been fomenting trouble for us in Japan for years. We know, too, that she has been playing the same game in Mexico. We know now that she had a fund of millions to corrupt the press and legislators not only in this country, but in France and Italy.

How little prepared the public mind, even in England, was for the terrible struggle which is now taking place, was shown when Major George du Maurier (son of the great cartoonist of London *Punch*, known to many as the author of "Trilby"), and who was killed the other day in France, produced in London a play entitled "An Englishman's Home." This play showed a number of middle-class Englishmen, while enjoying their usual pastimes, being suddenly informed that a German army had landed on their shores. They received the announcement with hilarity, though soon after the place was bombarded and the owner killed.

The play was reproduced in this country and excited a certain amount of amused interest and some curiosity. But it was looked upon at the time as far-

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 95



Giulio Crimi, noted Italian Tenor. He will sing the leading rôles with Mr. Campanini's Chicago Opera Co. this season.

fetched and as depicting something that never could by any possibility happen. We know what has happened since in England, with the attacks of submarines and Zeppelins.

So, do you wonder if I tell you that truth is often stranger than fiction?

* * *

The *Evening Sun* and other papers continue to publish letters with regard to the policy of the Metropolitan Opera Company in continuing to give German opera. I myself have received a number of letters on the subject, several of which demand that I make my position clear. I thought I had done so pretty thoroughly some time ago, when I stated that I did not think, whatever our grievances against the German people and the German Government might be, that it had anything to do with the work of the great German musicians of the past or with those who undertook to represent these works.

I said, however, that while I thought it was incumbent upon us to show the right spirit in the matter by hearing German opera, German singers and German music of all kinds, at the same time it was also incumbent upon us to take such action as would break the German domination in music which we had endured for years and which had its natural origin at the time when we were dependent upon Europe for our supply of conductors, musicians, teachers, and so received that splendid contingent of workers from Germany who, starting in years ago, and backed by German piano houses and dealers, did so much to foster music in this country. Indeed, they were the most active factors in making us the musically appreciative people we are, and certainly they were the leading factors in developing our musical industries to the point to-day where they surpass the musical industries of the world, both in quantity as well as quality.

I trust that there will be no question any more with regard to what my opinions in the matter are, though I will

candidly admit that with many sensitive people the very name "German" has become a nightmare, and that the atrocities which have been committed in France and Belgium have been so impressed upon their imagination that it is impossible for them to listen to anything with which the word "German" is connected. Even anything German in the way of food or drink is abhorrent to them.

* * *

With regard to the effort of some to force the management of the Metropolitan to banish the works of Wagner, Henry T. Finck contributes an interesting bit of information to the *New York Evening Post*—which, by the bye, Mr. Finck obtained from your own paper. Finck states that which is known but to few—namely, that if Wagner were living now he would be one of the first to start the much desired revolution in Germany, as he was in 1848, when he was exiled for twelve years because of his participation in the uprising. What he thought of that arch enemy of civilization, Prussia, is vividly shown in the following excerpt from one of his letters to his friend, Mathilde Wesendonck.

"It is interesting," he wrote, "that, upon an outbreak between Germany and France, I should be seeking refuge in the enemy's country. I'm much afraid of losing all my patriotism and being secretly delighted if the Germans receive another sound thrashing. Bonapartism is an acute, a passing ailment for the world—but German-Austrian reactionism a chronic, abiding one."

So Louis Koemmenich, formerly the conductor of the Oratorio Society, who was dropped by them and to whose position Walter Damrosch has succeeded, thus resuming the work done by him and his father before him years ago, has started an oratorio society of his own,

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

with the recalcitrant members who stood up for him, including Secretary Tuttle. It is to be known as "The Philharmonic Chorus." I wish them good luck. There is plenty of room in New York for two such organizations, and if Mr. Koemmenich has the needed support there is no reason why he should not make good.

The starting of this new chorus to give oratorio means a further assembling of the clans and cliques. As you know, the New York Symphony, under Damrosch, and the New York Philharmonic, under Strinsky, and, indeed, under all his predecessors, have ever been at swords' points. That was shown last spring, you may remember, when the New York Times and other papers launched a drive against the Philharmonic and its conductor, Strinsky, in the shape of a number of letters by Daniel Gregory Mason, Arthur Whiting and other "inspired" persons.

Now with the organization of the Philharmonic Chorus, under Koemmenich, to aid and abet the Philharmonic, under Strinsky, and with Walter Damrosch conducting the New York Oratorio Society, as well as the New York Symphony Orchestra, the Philharmonic and Damrosch forces are "lined up" opposite one another in an antagonism greater than ever before. Some say there will be a symphonic choral war!

Those who care for musical politics will be interested in hearing that Koemmenich got his post as conductor of the Oratorio Society through the influence and recommendation of Walter Damrosch, who knew him to be able, though Koemmenich was not very well known at the time, except as the conductor of the Mendelssohn Glee Club. Damrosch, under the circumstances, naturally expected Koemmenich to stay in the Damrosch camp, and that he would employ the New York Symphony Orchestra for the performances by the Oratorio Society, just as Mr. Damrosch's brother, Frank Damrosch, had done in the past. Unfortunately, when Koemmenich produced "Vita Nuova" and the Bach "Magnificat" two or three years ago, the New York Symphony Orchestra played badly and almost spoiled what was otherwise a good performance. You may remember last spring I wrote of how indifferently some of our symphony orchestras play when they play engagements outside their regular subscription season concerts. At any rate, after the sad experience with the New York Symphony Orchestra Koemmenich decided that in future he would use the New York Philharmonic in his performances, and so he did.

Then the fat was in the fire! Dear Walter's very soul was riven, for he was naturally desirous that his orchestra should have as many engagements as possible, as the regular concerts are carried on at a loss, the deficit being made up by that public-spirited music-lover, Harry Harkness Flagler.

But that was not all. How could Walter be expected to sit still and see the performances of the Oratorio Society, founded by his father, given with the orchestra of his old rival, the Philharmonic? It was surely beyond the power of human endurance. I think this is the real reason why, when Walter was asked to add to his already onerous duties the conductorship of the Oratorio Society, he accepted, for he must have known that in accepting he was virtually ousting and repudiating Koemmenich, the very man whose engagement he had recommended only five years before.

However, whichever way the thing works, music-lovers will no doubt profit. The existence of a rival organization will no doubt spur the old Oratorio Society to a drastic reorganization, which I believe Walter Damrosch contemplates, and thus bring it up to its former standard of efficiency, as well as popularity.

Did you know that the Chicago Symphony Orchestra, which under Stock's direction has progressed to a remarkable degree of efficiency, has decided to use "something American" on every program? This is in accordance with the position I have always held as to the worth of American music. I hear that Stock expressed to a group of correspondents, only the other day, his appreciation of the value of much contemporary American music. He admitted that some of it was of a high order of excellence.

Stock probably had no idea of the worth and richness of our American music until the entrance of America into the world war shut off the European sup-

ply of new scores, and so he was compelled to seek among the native compositions for his novelties. I hear on good authority that he said that the amount and excellent quality of the material he found available among the works of native and resident composers was a surprise to him.

Stock stated that when he made the announcement that there would be "something American" on each program that this meant with the exception of one or two concert programs devoted exclusively to the works of one composer, such as Beethoven or Wagner. He also said the presentation of works by Americans would be done without the organization departing in the least from the high standard maintained in the past.

Mr. Stock concluded his remarks by saying: "Now is the time for the American composer to get busy. He must take the place in supplying new music of the first quality that has heretofore been held by the European composer."

This is perhaps a tardy recognition of the truth of what your editor and I have maintained all along regarding American music—that it is worth while, that we had the talent, all it demanded was opportunity and a chance to express itself. Sad to reflect, is it not, that it required a world war to get this acknowledgment with regard to American music from this distinguished conductor?

One of the newspaper men who was present when Stock spoke writes me that he doubts if even the war would have been able to put American music on each program without the long-continued and effective propaganda that your editor has waged in the last few years on behalf of the musical independence of this country. Your editor has always, when he referred to the American composer, made it clear that he included all those of whatever nationality who are here, whether they be citizens or not. When the question has come up to name the composers whose works are worthy, let me name a few: John Alden Carpenter, Felix Borowski, Leo Sowerby, Thorwald Otterstrom, Eric Delamarter, Arne Oldberg, Adolf Brune, Henry K. Hadley, Kolar (a Bohemian-American composer), Brockway, Chadwick, Strube, Loeffler, Paine, David Stanley Smith, Adolf Weidig, MacDowell and Edgar Stillman-Kelley. With the second pair of concerts by the Stock orchestra John Alden Carpenter's Symphony, No. 1, will be the *pièce de résistance*. Stock, I hear, considers it a serious and dignified work.

Now, Stock is not only a very able, a very conscientious musician and conductor, but an exceedingly conservative man, so I trust his example will be followed by other conductors, who will see a new light.

How can we expect to develop composers of merit unless we give them a hearing? If we continue to take the old, ridiculous attitude that this country is simply material, and that while it has made enormous progress in material things, it is still lacking in what is commonly called "culture," how can we expect, I say, to be able to effectively answer the question: Who are the great American composers who can be compared with those of to-day in Europe? I think, when we give them a chance, a hearing, we shall find composers in this country fully equal to those in Europe, and presently we shall develop the great ones, just as we have developed "the great ones" in industry, in commerce, in invention, in literature, in finance, in business and in the surpassing public spirit and enterprise shown by Americans in these times of war and stress.

It is becoming fashionable to give young American singers a chance in opera. Evidently the propaganda is bearing fruit, as the list of American artists engaged by Gatti and also by Campanini shows. By the bye, Campanini has just engaged a contralto, who, if what is reported of her may be relied upon, is likely to make herself an important member of the Chicago Opera Association. The lady's name is Carolina Lazzari. They say that when she sang for Maestro Campanini recently, he at once offered her a three years' contract not as a singer of minor parts, but for important rôles. And so she is to make her debut with his company in "Gloconda," in the rôle of *La Cieca*, the blind mother. There are some fine opportunities in the rôle, but as the singer has to make up as an old woman she has no opportunity to display those personal charms that ravish the unwary.

Miss Lazzari is, I believe, an American girl of Italian parentage, who has been studying very hard with William S. Brady, a teacher who, strange to say, is as modest as he is able and conscientious, and who is one of the few who is content to let his work be known through his pupils.

My forecast with regard to Luca Botta, the talented and charming young Italian tenor of the Metropolitan, has been fulfilled. He has passed from us. His voice is stilled. Nothing remains of him but some records and the remembrance of his charming, modest, unaffected personality. Toward the last he suffered greatly. It was wonderful how he did the work he did last summer. Only the summer before last, when he was up in the Adirondacks, he seemed to enjoy good health and devoted himself to fishing for bass with his friend the cartoonist, Viafora.

In his life, as is true of most young tenors and singers, there was both romance and tragedy. He had been in the habit of sending all the money he made to Italy for investment. The result was toward the last, when he could not earn anything, and could not draw any money from Italy, he was pressed for money, and indeed, when he died, did not leave enough to meet the expenses of his burial. Then it was that Signor Gatti, Mr. Kahn and the Metropolitan people stepped in and gave *carte blanche* orders to meet all expenses and make arrangements for the return of Mme. Botta with the body to Italy at the first convenient opportunity.

In such matters the Metropolitan has always acted nobly and without any fuss or publicity. When their singers were sick or in trouble it took care of them, helped them out. There is probably no similar institution in the world which has shown as fine a spirit as the governing powers of the Metropolitan have displayed when any case of distress with regard to a member of the organization has come to their knowledge.

It is sad to think that this talented, charming young singer was cut off before he had reached his prime, for he was not much over thirty when he passed away. In my hip pocket I carry a pocket-book made of elephant hide, though it is very soft, which bears in letters of gold encrusted with diamonds the inscription "To Mephisto." This Botta gave me some time ago, when I had written something kindly about him, to show his appreciation and good will. Perhaps when he picked out a pocket book of elephant hide he wanted to suggest I had to have a thick skin to be able to have opinions of my own, which most others do not dare express, even if they have the opportunity.

A play is running now at the Criterion Theater entitled "The Eyes of Youth," in which Marjorie Rambeau, a young actress, has won well-deserved recognition. I witnessed it the other night, though I rarely go to the theater. Miss Rambeau possesses one quality which entitles her to my enthusiastic recognition, for it

is rare among actresses, and indeed it is rare even among operatic artists. It is the quality known as "versatility." Miss Rambeau presents in this play no less than four distinct characters, which come out of the evolution of the plot. Each one is wholly different from the others. Most actresses, you know, present their own personality in everything they do. Miss Rambeau does not. She submerges herself in the rôles she presents, and does so with cameo-like distinctness.

One of the scenes represents a star's dressing-room in the opera house in Paris. It is perhaps a little overdrawn, but is played with remarkable distinction. Those who would like to vary their musical entertainment by an occasional visit to the theater should go and see this play. It is out of the ordinary, is well constructed, highly interesting, has a novel plot, and is, on the whole, presented in a distinctly artistic manner by the clever players who form the cast.

Some time ago Frieda Hempel stirred up a great deal of controversy by some remarks she made when she compared Long Beach as a watering place with Ostend, where she used to spend her summer to recuperate and study.

A story concerning another distinguished artist who spent part of her summer vacation at a resort on the Jersey coast has come to my knowledge, which may be of interest, especially as it confirms the conviction of many that one of the things we have had to endure since the great war started has been the inability of our silk and woolen manufacturers to secure dyes from Germany, and so they have had to depend upon American-made products, which have not been of as good quality. How the reported inefficiency of our dye manufacturers resulted in a tragic experience for the charming artist that I referred to will be understood when I say that she had invested in some extraordinary "creations" in the way of bathing suits. These she used to parade on the boardwalk, thus arousing the admiration of the men and the jealousy of the women. On one occasion she appeared in a marvelous thing "in green." It was noticed, however, that she did not appear again for some time. When a noted conductor who knew her was asked whether the lady was indisposed, he replied, with a smile: "No ees sick—she jus' learn-a to seeng da wearin' of da green. Ha! Ha!"

The truth was that the green dye had come off and so had turned her into a kind of human frog.

However, by the aid of sandpaper, Sapolio and some friction she was finally able to return to the boardwalk, but she never wore that wonderful green creation again, says your MEPHISTO.

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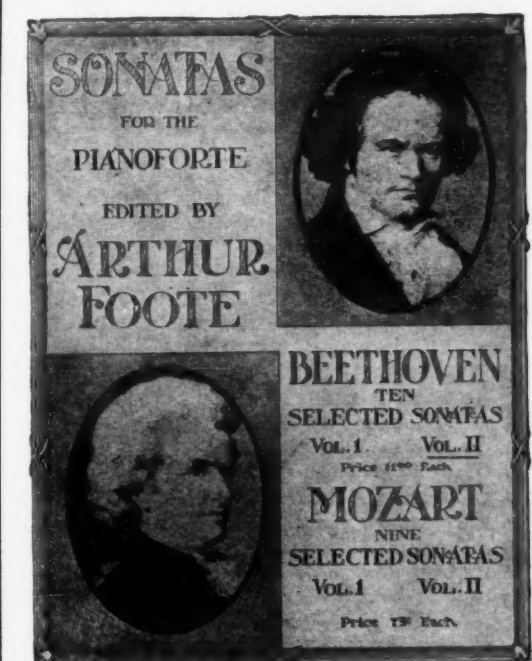
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ARTHUR FOOTE

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FLINT, MICH., TO BOOM COMMUNITY MUSIC

Civic Bodies to Erect Stadium
Seating 12,000—G. O. Bowen
Named Conductor

FLINT, MICH., Oct. 2.—A foundation fund has been raised in this city for the development of community music on an extensive scale. At a meeting held here recently, enough money was pledged to support the work for five years. The principal contributors were the Board of Education, which subscribed nearly half of the sum, the Chamber of Commerce, the Manufacturers' Association and other organizations of a similar character. Plans are being made for a stadium which will seat 12,000 and a community house, where all phases of settlement work will be taken care of.

George Oscar Bowen, who for eight years had charge of similar work in Yonkers, N. Y., has been engaged as director of the Community Music Association and has arranged meetings of groups of professional and business men and also the operatives in the various shops, in numbers of from 75 to 700. In every case, after the business of the meeting had been completed, singing was proposed and always with an enthusiastic response.

It is planned to continue these "sings" on Sunday afternoons during the winter and at the same time to organize smaller choruses in the school buildings in various parts of the city. These will later be brought together in some sort of competition and used in connection with the larger chorus in public festivals.

In connection with the Buick Band of forty pieces from the Buick shops an outdoor "sing" was held last month, several thousand persons taking part. Later an indoor meeting was held at the Masonic Temple, taxing the big auditorium to the limit of its capacity. At this latter meeting the Community Chorus was finally organized.

Beside the vocal material, the orchestral resources of the city are being developed, with the Buick Band as a nucleus.

CHERNIAVSKY TRIO RETURN

Ensemble Arrives at Vancouver, B. C.,
After Long Tour in Antipodes

[By Telegraph to MUSICAL AMERICA.]

VANCOUVER, B. C., Oct. 2.—The Cherniavsky Trio arrived to-day from a successful tour of Australia and New Zealand. The young artists gave seventy recitals before crowded houses during their tour.

The members of the distinguished ensemble organization begin their Canadian-American tour at once, after appearing in concert here with Mme. Melba.

Bechtel Alcock Engaged for Western
Tour

Bechtel Alcock, the tenor, will leave New York for Cape Girardeau, Mo., on Oct. 22, for a four weeks' tour in the Middle West. In most of the cities in which Mr. Alcock will sing he will have re-engagements from last season's concerts. The Western tour is under the immediate supervision of the Kansas City firm of Horner & Witte.

Oliver Ditson Company Opens Its New
Building in Boston

BOSTON, Oct. 1.—The official opening of the magnificent new building of the Oliver Ditson Company, at 178 Tremont Street, took place to-day. This spacious new building of ten stories is of white marble and is one of the most beautiful and completely equipped structures in the country devoted to the publication and sale of music. W. H. L.

Ethel Leginska Avows She's a "Topsy," Without a Single Musical Ancestor



On Left: Ethel Annie Leggins, Before the Stirrings of Musical Self-Expression Caused Her to Become (Right) Leginska, Known to Her Admirers as "the Paderewski of Women Pianists"

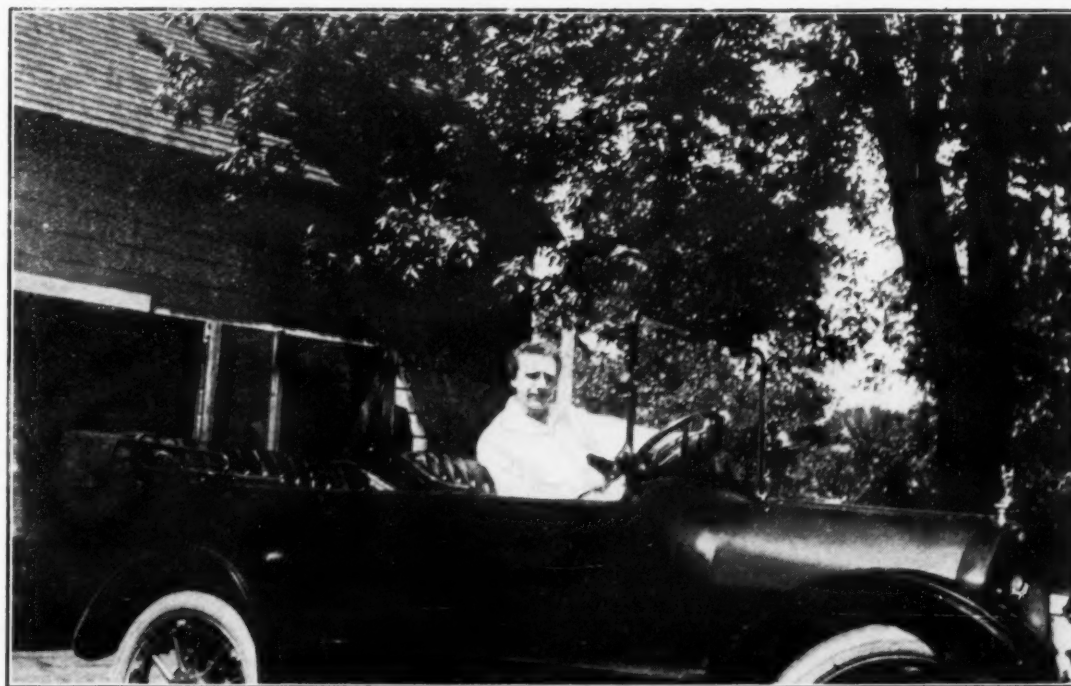
UNLIKE most great artists whose biography informs the concert public that they come from a long line of musical ancestors, Ethel Leginska, asserts

that she knows of no one connected with her family tree who was really interested in music and, therefore, she is a "Topsy" of the musical world. As "Topsy" just "grew up," Leginska just

"played up," without any logical reason or legitimate cause, as she humorously puts it. Mme. Leginska has become known far and wide for her unique personality and rare artistic attainments.

Hageman Hits the Open Road After His Season at Ravinia

Metropolitan Conductor Motors from Chicago to New York with
Party of Friends After His Active Operatic Work



Richard Hageman, Metropolitan Conductor, in Automobile in Which He Toured from Glencoe, Ill., after Ravinia Park Opera Season, to New York

RICHARD HAGEMAN, conductor of the Metropolitan Opera Company, spent a unique vacation after the opera season at Ravinia Park, Ill., where he conducted. With a party of musical

friends, he leisurely motored from his summer home at Glencoe, north of Chicago, to New York. A large collapsible stove was carried in the touring car, with all the cooking utensils and food required. Thus the party was enabled to pick its way eastward without regard to the quality of the hotels along the route, but thinking only of the scenery and departing entirely from the main lines of travel. They camped out under the stars and lived an open, outdoor life that brought the red flush of health into their skins and made them strong for the work of the coming season.

Mr. Hageman is now coaching in New York, after his pleasant vacation. Most of the prominent singers at Ravinia Park coached with him this summer, and his summer home at Glencoe was the scene of many gatherings, including some of the best singers in the United States. His work as conductor at Ravinia Park, where he has conducted for two seasons, has set a new artistic standard for "the Bayreuth of America," as the park is called. With fifty members of the Chicago Symphony Orchestra, including all of the principals, as his material, he was able to build up wonderful orchestral climaxes, and produced effective accompaniments that called forth ovations many times during the ten weeks' season. F. W.

Contralto's Début Opens Omaha's Concert Season

OMAHA, NEB., Oct. 3.—The opening of the local concert season fell to a newcomer, Mrs. Frederick J. Clark, wife of the pastor of the First Congregational Church. Mrs. Clark is a contralto who has had excellent training and who will follow music professionally in Omaha. In her initial recital at the Happy Hollow Club she displayed a resonant voice of wide range, and she interpreted most happily a program of interesting arrangement. Mme. Borglum, her accompanist, supplied artistic support. E. L. W.

"Pacific Coast Musician" Enrolls Artists for Camp Concerts

LOS ANGELES, Oct. 5.—The Pacific Coast Musician is registering artists for concerts in the camps and cantonments of soldiers and sailors on the Coast. The next issue after its call for artist volunteers, it published a list of seventy Western musicians who enrolled for camp service, subject to the call of the Y. M. C. A. management—showing that the artist talent of the West is waiting to be called on. W. F. G.

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FLORENCE NELSON

Boston Transcript of Monday, October 1st, has the following to say of

Galli-Curci's

first appearance there this season:

MUSIC AND MUSICIANS

MME. GALLI-CURCI'S NEW GRACES OF VOICE AND SKILL

The Rare Impressions of Her Concert at the Opera House—The Familiar Brilliance in Florid Song—The Finer Distinctions of Her Lyric Numbers—A Hint of the Singer's Temperament—Mr. Botta's Untimely Death

UNDER the broad, high proscenium arch of the Opera House, at the edge of the deep stage, banked though it was with listeners, in the great spaces generally of the theatre, Mme. Galli-Curci seemed yesterday afternoon even a smaller and quainter body than in Symphony Hall last spring. The simple black gown, that by way of innovation clothed her, accented this littleness; while above, her fine and slender features, now smiling, now traversed by a gentle melancholy, more than ever recalled her resemblance to the prints of Malibran and other illustrious primi donne of a century ago. Before her stretched an audience as numerous as those she assembled in Symphony Hall, but not quite numerous enough to fill the Opera House. As usual, too, many of the boxes and of the seats replacing the first tier thereof stood empty. Seemingly there is no overcoming the distaste of the public for these sittings unless exceptional circumstance forces it into them. It is, indeed, as though upon these boxes the old bad memories of the Opera House had settled, not to be removed. Otherwise it makes an excellent though over-large concert-room; the audience both sees and hears, and yesterday, as the applause testified, receives full pleasure. That pleasure, as this same applause indicated, it derives most from Mme. Galli-Curci's agility and brilliancy in ornate and florid song, whereas in purely lyric music she is a rarer and more distinguished singer. No doubt she has discovered this temper in her hearers, and chooses, none too circumspectly, to humor it by the high note long sustained and variously swelled or diminished with which she now ends many of her pieces—whether or not, as in some instances from Mozart, the composer has been considerate enough to set it there.

At neither of Mme. Galli-Curci's previous concerts in Boston—her services for the Italian Red Cross last June aside—has she sung with such freshness of voice, smooth, lustrous and silken tone, ready and elastic command of all her faculties, vocal, mental, spiritual. Throughout her two hours upon the stage—for her hearers were insistent and she over-generous with extra pieces—she gave one of the rarest impressions a singer, or indeed any executive musician, may yield—that of a perfect transmission of the music in hand, from the composer to his hearers without interposition of the communicating singer. That is to say, in substance, quality, style it suffered not an iota of detriment from the medium, while that medium never once obtruded itself through or around it. The composer and the singer, the song and the singing, were thus fused into a single whole, each—as the theorists say, and as example now and then proves—is the goal of the expressive and the interpretative artist. Dr. Muck, Mr. Ysaye, Mme. Culp—to cite out of recent memory—have more than once attained it in Bostonian ears. Now Mme. Galli-Curci may be added to them.

A clear source of this impression was the beautiful flow, at once natural and artful, of Mme. Galli-Curci's tones. For the first time she had come to Boston at the outset of a season and so unfatigued and resilient. For the first time, perhaps, in this town, she was confident that an expectant public would meet her half way and so, escaped nervous doubt. Be the favoring circumstances what they may, her song seemed to gain a new limpidity and smoothness making it the perfect voice of the even measures of old Veracini's "Pastoral"; of the long, soft, succulently moulded phrases, Bellini-wise, of the air from "La Sonnambula"; of the misty, quasi-ecstatic music of Grieg's "Dream." Nay, this exquisite limpidity of texture and smoothness of flow were not one whit diminished when Mme. Galli-Curci essayed the swift and pattering measures of Mozart's "Non so più cosa non" or of the country-dance that ended her French folk-songs. Out of both, so to say, ran the clear, unbroken, unroughened songful stream, while the coloring of her tones and the aptness and elas-

ticity of her rhythms set sparkle upon it. Again in her two exercises in hard, playful, mechanical coloratura pieces—Proch's Theme and Variations (now with the better part of a century upon its brazen head) and Philène's unquestionably vulgar but everlastingly amusing air from "Mignon"—this clarity shone with many a lustre and this evenness flowered in long rows of swift staccati, in impeccably proportioned scales, in sustained, deepened and lightened tones in which, for once, the quality was more remarkable than the technical feat. Brilliantly ornate song is an old, old story in the concert hall; not so the soft lustrous and the transparent depths with which Mme. Galli-Curci glimmers it. The pieces are often no more than vocal billiards—and she sheds charm over every one of her perfect and scintillant shots.

Yet with all the brilliancy of such performance—to say nothing of the infatuation of the public for it—the finer and (it is pleasant to think) the truer Galli-Curci is the lyric singer who yesterday invested Dr. Arne's little song of "The Lass" and her "Delicate Air," with a purling grace upon which the ornament rippled as though it were the smile of music and singer upon the narrative they were bearing; who at the end of Buzzi-Peccia's commonplace suddenly glorified it in a single diaphanous phrase of misty loveliness; who infused into Amina's air out of old "Sonnambula" a charm, a wistfulness that were as the voice of her longing, puzzled, musing youth. Out of this music, in sharp contrast with the dull mechanics of Proch and the "regulation tricks" of the Thomas of "Mignon"—and for that matter everything else—the florid adornment rises in Mme. Galli-Curci's tones as the flowering of rhapsodic mood that in soft intentness seems not to know as such the feats it does—the true, expressive, perennially lovely coloratura of such song. Then does it become an integral and significant part of the music and not a mere showy excrescence upon it. Then also it preserves the elegance of pattern, the charm of line and arabesque that a Mozart or a Bellini, as distinguished from a Proch or Thomas, could give to it. Mme. Galli-Curci is mistress of the sustained but elastic and undulant songful line. When her voice is as limpid and smooth as it was yesterday, neither scales nor staccati, rapid run or long sustained note, breaks or even roughens it.

In lyric music, moreover, Mme. Galli-Curci displays the finest attributes of her voice and skill. Connoisseurs of song must have thrilled quietly to her exquisite modelling of the phrases of Bellini's air or to her play of rhythm, like sunshine through waving trees, over Mozart's fleet music or over one and another of the French pieces. Admittedly Mme. Galli-Curci's voice is unusually even. On that score there has been none indeed since Mme. Melba's prime to compare with it. No sudden, relentless progression, no leap or exaction of ornament may alter its quality. Yet by every test of accumulating experience it is smoothest, richest, clearest, most susceptible to manifold lustrous and manifold suggestion in its middle range. Lyric music, as no other for the concert-hall, gives Mme. Galli-Curci opportunity to employ that range in all its loveliness from the mere suave spinning of a little French song to the artful moulding and adept graduation of Bellini's long-drawn, deepening, mounting phrases.

More: in such lyric song, Mme. Galli-Curci finds outlet for the sensibility of her mind and spirit that, as it speaks from her presence and her singing seems more and more (as acquaintance ripens) to be touched with a grave, gentle melancholy. It is this idiosyncrasy of temperament that clothed her singing of "The Lass" with the "Delicate Air" in a tenderness that most singers overlook in the piece; that melted softly over Amina's air that infused into her singing of Grieg's song of dream and of Sinding's "Sylvellin" the very beauty of the wistful and haunted music alike in substance and mood. From the afternoon in which she first sang in Boston Solveig's song out of "Peer Gynt," she has excelled all her sisters of the North in this moody, broken-rhythmed, brooding, visioning music. Rightly and resolutely Mme. Galli-Curci has refused so far to curb herself within florid song. The more the pity, if a public that seems bound to have her a coloratura singer and nothing else, ultimately presses her within its own bonds.

Items and Announcements

After nearly three years in the French army, in which Mr. Renaud has risen to

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ANALYZING THE "FIRST AMERICAN COMPOSER"

Olive Howard, Who Will Be Heard in Lecture-Recitals of Indian Music, Discusses the Aborigines — Traits and Idiosyncrasies of the Red Men—Pays Tribute to Cadman and Nevin

IT'S a far cry from Fifth Avenue to the Indian reservations of the Northwest, but the distance was bridged for me one afternoon recently, when I talked with Olive Howard of her journeys in Indian territory and the interesting insight she has gathered of the customs and habits of thought of the aboriginal tribes.

In private life Miss Howard—who has become widely known for her delightful lecture-recitals on Indian music—is Mrs. Charles Miller. Her charming studio home, where I had been bidden for tea, does not hint at being the home of a woman who has given much time and study to a definite field of activity. Evidently Olive Howard is one of the fortunate women who can create a home and a career and achieve success in both undertakings.

Programs of Indian Music

This winter many audiences will hear some interesting things about Indian music as a result of her research, for a long list of lecture-engagements will make many people acquainted with the knowledge gathered by this student of North American Indian lore. Her programs will include a lecture on Indian music, its structure and the themes on which it is built, with vocal illustrations by Etta Robertson, soprano. Among the societies before which Miss Howard will present her unique programs will be the Moravian Indian Historical Society of Bethlehem, Pa., which has invited her to give her presentation of Indian music before its members.

To gather the material for the programs which she is presenting this winter, Miss Howard spent several summers on the Indian reservations of the Sioux and Chippewas in northern Wisconsin, and of the Winnebagoes in Nebraska. She was fortunate in winning the friendship and confidence of several of the older tribesmen, who told her the historical background around which the Indian music which she is using in her recitals is woven.

"I saw all manner of curious happenings, some of them humorous and some pathetic," said Miss Howard, in recounting some of her experiences. "Among the former I recall seeing an Indian come into town one day—this was in the northern Wisconsin district—accompanied by his white wife. While they were still on the outskirts of the town she carried all their equipment and supplies. But after they reached town he took all the bundles and carried them bravely through the streets. Arrived once more at the out-



Descendants of the "First American Composer"; On Right: Olive Howard, Who Will Give Lecture-Recitals of Indian Music this Winter

skirts; she shouldered the load again and trudged away with it. Apparently, etiquette forbade loading her with the equipment so long as they were among white people.

Native Idiosyncrasies

"I found the Indians a most courteous people, quite as courteous as the Japanese; but they are also abnormally sensitive and fearful of being laughed at. That is why one must have been among them a great deal and have gained their confidence before they will talk about themselves or their history.

"One especially interesting thing was their attitude toward the camera. The older Indians frankly dread it. I asked the younger ones if they believed that the 'spirit in the black box' could really harm them. They replied that they themselves did not believe it, but added: 'If some one is taken sick after you take a picture we could not convince the older people that the camera was not to blame. So it is better you do not bring it.'

"I have always been interested in In-

dian music, because I have realized that in this field we have a form of expression which is integrally American and essentially fine. Later generations will appreciate the work of such men as Cadman and Nevin and other composers who are conserving Indian music. We are too close to the work at this time to appreciate its value, historically as well as musically."

Miss Howard learned to speak the Indian dialect of the northern tribes, and in this way became much more conversant with the customs and habits of thought and tribal legends than she would under less favorable conditions. In addition to the extensive collections of Indian songs and themes which are presented in her lecture-recitals she has also gathered a number of the costumes worn at the ceremonial dances, and the significance of these costumes which are worn by Miss Robertson in presenting the songs, is explained, as well as the historical and musical history of the themes and songs.

M. S.

Dedicate Studio at Peterborough to Memory of Mrs. Watson of Chicago

PETERBOROUGH, N. H., Oct. 6.—The grounds of the MacDowell Memorial Association were recently the scene of the dedication ceremonies of the Regina Watson Studio, which has been erected as a memorial to the Chicago teacher and composer, who died in 1913. Mrs. Watson was the center of a circle of devoted friends and pupils, who, anxious to perpetuate her memory in some fitting way, decided finally upon the erection of a studio, to be one of the group of buildings bearing the name of America's most famous composer.

The studio, situated on a hilltop in a grove of birches, suggests by its exterior a Greek temple, but inside it is a severely plain "workshop." A bronze tablet bears the following inscription:

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For the ceremonies of dedication the studio was decorated with pine boughs

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and the flags of the Allied nations, beneath which Cornelia Lunt stood to deliver a greeting to those who had come from distant points to do honor to the dead musician. After the address a musical program was presented by Hugo Kortschak and Emmeran Stocker, members of the Berkshire String Quartet, and Mrs. Frederick Coolidge, pianist. Miss Lunt also read an appreciation of Mrs. Watson and a poem composed for the occasion by the playwright, Louis Anspacher.

Among those who came from Chicago for the dedication besides Miss Lunt and Mrs. Coolidge were Mrs. William Loomis, Mrs. J. Rosenwald, Mrs. A. A. Sprague, Margaret Lunt Moulton, August Blum and Clarence M. Wooley.

BEGIN CONCERTS FOR THE TROOPS AT CAMP CUSTER

Initial Program Given by Josephine Forsythe, Misses Schroeder and Wren, and Mrs. Warren

BATTLE CREEK, MICH., Oct. 1.—The first of the musical programs to be arranged by the War Recreation Board was given at Camp Custer here recently, under the direction of James E. Devoe of the Devoe-Detroit Management. The artists included Josephine Forsythe, coloratura soprano, of New York; Stella Wren, the Texas soprano; Mrs. T. M. Warren, violinist, of Saginaw, Mich., and Miss Schroeder, pianist, of this city. Concerts were given at two of the Y. M. C. A. buildings located in opposite parts of the big cantonment.

Miss Forsythe is a protégée of Mme. Sembrich and charmed the soldier boys with her voice and vivacity. Mrs. Wren was en route to New York for a season's study with Herbert Witherspoon and stopped at Battle Creek at Mr. Devoe's request. She scored a complete success. Mrs. Warren and Miss Schroeder also came in for a goodly share of the applause. Mr. Devoe has promised to cooperate with the War Recreation Board, and his efforts are being appreciated by the men of the camp.

The Philharmonic Course being conducted in Battle Creek by Mr. Devoe includes such artists as Galli-Curci, Ganz, Kreisler, Schumann-Heink, Detroit Symphony Orchestra, Frances Ingram and others. This enterprise also has the warm approval of Frederick H. Holt and Avery Clinger, representatives of the War Recreation Commission, as it not only provides good music for the citizens of Battle Creek but also gives the enlisted men an opportunity to hear some of the leading artists on their visits to the town proper.

NEW YORK.—The choir of Calvary Church, under the direction of John Bland, gave a concert (a cappella) on Tuesday evening, Sept. 25, for the soldiers in training at Camp Mills. Solos were sung by Mr. Bland, John Valentine, soprano, and Stuart Edwards, bass.

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ROMANO ROMANI, NOTED OPERATIC COMPOSER, ENTERS TEACHING RANKS

Writer of "Fedra" Driven to America by War—Coached Many Celebrities

AN Italian conductor who is known as a composer of considerable distinction in his native country is in America these days—has, indeed, been since the war began—though the fact has not become generally known to musicians at large. He is Romano Romani, and he holds just at present the post of orchestra leader at the Columbia Graphophone Company. Mr. Romani was born at Livorno and studied at the Naples Conservatory as well as in Milan, obtaining under some of the most prominent masters of modern Italy a very broad and complete musical education. His first opera, "Rosana," was performed with success at Genoa and Livorno. "Zulma," which followed, enlisted the services of the celebrated Burzio and the tenor, Calleja, and was conducted at its first performance in the Teatro Goldoni



Romano Romani, Gifted Italian Composer, Conductor and Vocal Teacher

of Livorno by the famous Tullio Serafin. So conspicuous was its success that it quickly made its way into the répertoires of other Italian houses.

Won Coveted Prize

Mr. Romani's third lyric drama, "Fedra," commands somewhat more detailed attention. It won the prize at the contest held by the municipality of Rome—the only national competition in Italy—in which there were sixty-nine other competitors. The judges were Luigi Mancinelli, the directors of the Conservatories of Milan and Naples and Maestro Vessella, the well-known bandmaster, not to mention Domenico Oliva, eminent as a literary critic.

The work, which is ultra-modern in style, was performed with Rosa Raisa, the soprano, and the tenor, Lazaro, in the leading parts, and was done twelve times at Livorno. It was there that the war forced the composer to come to America. His association with the Columbia Graphophone Company dates from his days in Milan, where for twelve years he conducted the orchestra connected with that establishment.

Mr. Romani now wishes to devote his spare time to coaching and vocal instruction. In Italy he won much favorable opinion in both capacities. Among the noted artists who have worked with him have been Burzio, Gorbin, Boninsegna, Lazaro, Amato, Segurolo, Rossi, Raisa, Crimi and Rimini.

Margaret Keyes Heard in Red Cross Recitals

During the summer just passed Margaret Keyes, the American contralto, offered her services at a big Red Cross concert in Rochester, her home city. The Rochester Symphony also took part in this concert, which netted \$2,500 for the fund. Later while in the Adirondacks on her vacation Miss Keyes gave two recitals for war relief, one at Bloomingdale, Essex County, N. Y., and one at the home of Mrs. Trowbridge at Saranac Lake. Miss Keyes will be heard in concert and oratorio this season again throughout the country.

Incorporate the Old Ellis Club of Los Angeles

LOS ANGELES, Oct. 1.—The Ellis Club, the oldest singing society in the Southwest, recently took out papers of incorporation and elected officers under its charter. The club has been in existence since 1888, when it was formed by Judge Charles Ellis. There was a hiatus of inactivity at the close of the last century, but in 1901 it came to life again and the directorship was given to J. B.

Poulin, who ever since has been the conductor. Under the present incorporation the directors are:

Judge Walter Bordwell, George Steckel, E. S. Shank, J. D. Coles, O. W. Leonard, L. Zinnamon and H. D. Alfonso. Judge Bordwell is president; L. Zinnamon, treasurer, and H. D. Alfonso, secretary; J. B. Pollin, conductor; George Steckel, chairman of the music committee; O. W. Leonard, of the house committee; and J. D. Coles, of the membership committee. Of the honorary officers James Slauson is honorary president and W. Jarvis Barlow, Fred A. Walton and Perry Widener are honorary vice-presidents.

W. F. G.

National Federation of Women's Clubs to Meet in Peterborough in 1919

DURHAM, N. H., Oct. 6.—At the recent field meet of the New Hampshire Federation of Women's Clubs, held here recently, it was announced that the National Federation of Musical Clubs would hold its biennial convention of 1919 in

Peterborough, N. H. As Peterborough was the home of the late Edward MacDowell, his widow was asked to address the organization and beg its co-operation in making the coming convention a notable one. In response to Mrs. MacDowell's request, representatives from fifteen districts pledged the support of their individual clubs. At the conclusion of the business session Mrs. MacDowell, by request, played a group of pieces and was greatly applauded.

String Quartet Organized in Quebec

QUEBEC, Oct. 7.—J. A. Gilbert, one of the leading local violinists, recently organized a string quartet. The project is hailed with delight, as Quebec has been for a long time deprived of chamber music. The second violinist has not yet been chosen, but the other members are, besides Mr. Gilbert, F. X. Chouinard, viola, and Ernest Lavigne, 'cello.

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Notables Gather at Botta's Bier to Pay Last Tribute



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Photo Bain News Service

The Funeral of Luca Botta. In Panel on Left: Giulio Gatti-Casazza and Alfred Seligsberg; in Large Panel (Entering the Church), from Left to Right: F. C. Coppicus, Giuseppe De Luca, Dr. H. H. Curtis, Léon Rothier, Fernando Carpi, Giulio Setti, Alfred Seligsberg, Francesco Romei, Giulio Crimi and Gianni Viafora

DEEPLY impressive were the funeral services of Luca Botta, late tenor of the Metropolitan Opera Company, on Wednesday morning, Oct. 3, in the Funeral Church at Broadway and Sixty-sixth Street. After the service at the Funeral Church a second service was held at St. Patrick's Cathedral. The body was taken to Woodlawn Cemetery for temporary keeping until it can be sent to Italy for interment.

Sing "Mors et Vita"

Representatives of the directors of the Metropolitan Company, Mr. Botta's associates among the singers, and many acquaintances crowded the Funeral Church for the initial service, which consisted chiefly of singing by the chorus of the opera company. The pieces, under the direction of Giulio Setti, master of the Metropolitan chorus, consisted of parts of Gounod's oratorio, "Mors et Vita." Pasquale Amato, the noted Metropolitan baritone, paid a personal tribute to the singer on behalf of his associates. Numerous floral offerings were banked about the coffin.

At the Cathedral solemn high mass of requiem was sung, with the Rev. John M. J. Quinn as celebrant, the Rev. Bernard McQuade as deacon, the Rev. Henry F. Hammer as sub-deacon and the Rev. William B. Martin as master of ceremonies. The cathedral choir, under the direction of J. C. Ungerer, organist and choir-master, sang Father Perosi's Requiem Mass.

The pallbearers were Messrs. Amato, Giuseppe De Luca, Léon Rothier, Antonio Scotti, Francesco Romei, Giulio

Setti, Gennaro Papi, Fernando Carpi, Giulio Crimi, Salvatore Fucito, F. C. Coppicus, Gianni Viafora, Dr. H. H. Curtis and Alfred Seligsberg.

Notables at Services

In addition to the late tenor's widow there were present at the ceremonies Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company; Mme. Frances Alda, Frank Gray Griswold, Mr. and Mrs. Edward Ziegler, Mr. and Mrs. Otto Weil, Mr. and Mrs. William J. Guard, John McCormack, Mr. and Mrs. Emanuel M. Gattle, George

Maxwell, Angelo Bada, Adamo Didur, Howard Potter, Mme. Viafora, Mrs. Romei, William Thorner, Vera Curtis, Paolo Ananian, Frank Garlich, Mr. and Mrs. Enrico Scognamilo, Pompilio Malatesta, Richard Ordynski, Lodovico Viviani, Giuseppe Bamboscheck, Miss Marchesi, H. H. Osgood, Gabriele Sibella, Eugene Boucher, representing Giovanni Martinnelli; Mrs. F. C. Coppicus and Vincenzo Reschiglian.

An Admirer's Tribute

A circumstance which indicates in some measure the high regard in which

New Yorkers held the gifted lyric tenor was seen at the Funeral Chapel. An aged man, seated near the bier, was visibly affected by the services. He later remarked to his neighbor, Miss Dilli—a dramatic soprano who had sung frequently with Botta in Italy—that he has attended the Metropolitan regularly for twenty-five years and in all that period Botta's voice was one of the most appealing tenors that he had heard on the great stage. Grateful for the pleasure that the tenor's singing had afforded him, this operatic devotee was impelled to pay his tribute at the artist's bier.

NO OPERA FOR ARTHUR

Son of Oscar Hammerstein Says He Will Honor Father's Agreement

NEW HAVEN, CONN., Oct. 5.—"I shall never go back to grand opera as long as my father lives," said Arthur Hammerstein last week when interviewed at the Shubert theater behind the scenes of his new musical comedy, "Furs and Frills," which has just had its first performance in New Haven prior to its opening in New York. This statement has been made by Arthur Hammerstein before, but he has always declined to give just the exact reason for it. It will be remembered that in 1910 Oscar Hammerstein, father of Arthur, sold out his right of producing operas to the Metropolitan Opera Company for \$1,200,000. Arthur Hammerstein was also bound by the contract not to produce opera during the period of ten years. Within a very short time the limit will be up, but indications are that he will not return to

the opera field. He prefers to honor his father's reputation by not producing grand operas while his father lives.

There seems no reason why he should go back to the opera when he is so marvelously successful with the musical comedies. Mr. Hammerstein has already launched six successful musical shows, one for every year.

A. T.

Frieda Hempel Opens Month's Tour in the Southwest

Frieda Hempel, soprano of the Metropolitan Opera company, is just beginning a month's concert tour, during which she will make her debut in the Southwest. The tour opens in Oklahoma City, Okla., on Oct. 10, four Texas dates following—Waco, Oct. 15; San Antonio, Oct. 17; Houston, Oct. 19, and Dallas, Oct. 23. St. Joseph, Mo., is scheduled for Oct. 26 and Oct. 30 marks the singer's return to Detroit, Mich., for the third year. The tour ends in Providence on Nov. 4, with Miss Hempel's second appearance in the Rhode Island capital.

Miss Hempel has forsaken the Mad Scene from "Lucia" and substituted Proch's Variations, which is one of the most brilliant and difficult of coloratura numbers and which she has not sung before in this country. A group of old English ballads is also included. Paul Eisler, one of the Metropolitan Opera conductors, will be her accompanist. Upon Miss Hempel's return opera-goers will have an opportunity to hear her for the first time in one of her most acclaimed rôles abroad, Marie in "The Daughter of the Regiment," which is to be one of the season's revivals.

BOSTON, MASS.—Franklin Cannon, pianist and teacher, of this city, has reopened his studio. Throughout the coming season Mr. Cannon will also teach one day a week in New York City.

TROY, N. Y.—Teresa Maier, organist of Trinity Lutheran Church, is organizing a boy's choir.

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Belgian Baritone Gets a Taste of the Thrills and Terrors of War

Auguste Bouilliez Lost Private Fortune and Homes in Brussels and Moos When Germans Invaded His Native Country—Passed Through Enemy's Lines, Narrowly Escapes Zeppelin Bomb and Makes His Way Partly on Foot to Boulogne—Sings in England—Engaged for Boston Grand Opera Company

AUGUSTE BOUILLIEZ, the Belgian baritone, formerly of the Théâtre Royal de la Monnaie in Brussels, is one of the group of prominent artists added this season to the Boston Grand Opera Company. His career during the last few years is far more romantic than the plot of many grand operas, for at the height of his success in Brussels, when King Albert was a regular attendant at the opera and frequently congratulated the singer, Germany invaded Belgium. The private fortune of M. Bouilliez was wiped out, his estates laid waste and his homes in Brussels and Moos were levelled to the ground. He owned a large automobile factory in Brussels and that, too, was destroyed.

The singer, who will soon appear in leading baritone rôles with the Boston company, was a lieutenant in the Civil Guard and served with the Belgian army until King Albert was forced to retreat.

The Civil Guard was not accorded the rights of belligerents by the invaders and hence its disbandment left the baritone at liberty to seek his mother in Moos, Belgium. Disguised as a peasant, in constant risk of his life, he finally succeeded in penetrating the German lines, but was recognized and compelled to return. Another attempt was made and he passed undetected through the enemy's lines, but before he had journeyed far he met a friend who told him that his mother had died. On foot Bouilliez traveled to Ostend. There, while waiting for a steamer to carry him to

England, he slept in a shed down near the waterfront. One night a German Zeppelin dropped a bomb, which struck close by, and the structure was wrecked. Bouilliez escaped with a mere bruise. A few moments later another bomb from the same Zeppelin killed seven persons on a pier.

As it did not seem likely that a steamer bound for England would arrive in port, the baritone made his way, partly on foot and partly in vehicles, to Boulogne, whence he finally secured passage to England. Here he found Covent Garden, in which he had hoped to sing, closed on account of the war, but was able to appear in Manchester, Edinburgh, Glasgow and other English and Scotch cities. Then, late in September, 1916, he crossed the Atlantic.

The baritone was only an occasional singer at Covent Garden, at the Paris Opéra and in Belgian cities until the Théâtre Royal de la Monnaie offered him a permanent engagement as its leading baritone. His début was sensational, and through it he won the friendship of King Albert. M. Bouilliez is in the best of spirits in spite of his losses and faces the future both good naturedly and hopefully.

Althouse Begins His Western Concert Tour

Beginning the first week of his western tour, which will keep him occupied until the end of the month, Paul Althouse, the young American tenor of the Metropolitan Opera Company, sang in Elk City, Okla., on Oct. 9, and at Lawton, Okla., on Oct. 10.



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K A ROSS

JULIA CLAUSSEN FINDS WALL STREET "FULL OF ARTISTIC ATMOSPHERE"

Scandinavian Prima Donna Tells of Her Inspiring Rambles Amid the Deserted Skyscrapers of the New York Financial District—New Soprano of the Metropolitan, Now a Full-Fledged American, Defends German Art and Artists

ENTHUSIASTIC at being in New York is Julia Claussen, the new prima donna of the Metropolitan Opera. Mme. Claussen and her stalwart husband presented the picture of perfect contentment when they greeted MUSICAL AMERICA's interviewer in their hotel one day last week. It was interesting to note the manifest joy of the former Chicago Opera star at having become established in New York at last.

"What an inspiring—what a wonderful city is this New York!" exclaimed the stately Scandinavian prima donna, who, incidentally, is on the verge of becoming an American citizen, her husband just having taken out his first papers.

"Of course," declared the artist, "we might have taken this step long before, but we purposely refrained from doing so because there was a time when so many sought American citizenship frequently for economic and politic reasons. And we did not feel like including ourselves in this category of calculating patriots. To-day our decision is the result of careful deliberation and dictated only by our conviction. For I feel that only here in America lies my future life; that only here can I do the work my nature craves for."

"And when it comes to accusing New York of being devoid of atmosphere, I simply cannot find words to express my resentment at such a misstatement," the prima donna exploded temperamentally.

"Why, do you know how my husband and I have been spending many a Sunday since we are in town? In the city's lower business district around Wall Street! And I should counsel all who seek 'impressions' to pay a visit some Sunday to this section of the city. Rarely have I found anything so impressive anywhere. As you walk in the deserted streets, only scattered gleams of daylight piercing through between the majestically towering buildings, you feel yourself transported into the aisles of some mighty cathedral of several hundred or a thousand years ago. You are overcome by a feeling of awe, the like of which one only experiences on the summit of a lofty mountain peak."

"Talk about atmosphere, of inspiration, here you have it in the superlative degree. And I venture to say that but comparatively few of all those New Yorkers who are so intensely proud of their metropolis have ever paid this part of their city a visit during off-hours."

Defends German Music

As most of our readers well know,

Mme. Claussen not only excels as a Wagnerian diva, but also includes an almost unlimited number of other rôles in her repertoire. Just what she will sing at the Metropolitan, however, whether

German during the coming season. Said Mme. Claussen:

"I think it is so narrow-minded, so small for people to attempt to include art in the general state of warfare.



Mme. Julia Claussen, Scandinavian Soprano, a New Principal of the Metropolitan

Brünnhilde, Ortrud, Brangäne, Fides, Carmen, etc., has not yet been divulged. The final decision rests with the Metropolitan powers that be. But her predilection for Wagner very naturally led the conversation to the present-day opposition manifested on the part of many toward the giving of Wagner operas in

What earthly harm can anyone derive from hearing grand opera sung in German? And if certain people really are so sensitive that the mere sound of the language insults their moral sense, why, they always have the prerogative of staying away, haven't they?" And then in answer to a further remark of the interviewer, the singer continued:

"You ask, as there are so many objectors, whether it might not be considered opportune to give these Wagner operas in the language of this country—just as in France, Germany and Italy all foreign operas are given in the respective languages of these countries? Well, as an artist, you know I cannot for a moment approve of such an idea. For we all know how ghastly mutilated an opera seems when sung in a translated language. And Wagner, above all, is so closely identified with the German language that a performance of a Wagner opera in any other language would be bound to suffer. The significance of Wagner operas in the repertoires of opera houses all over the world is self-evident. So if you went to the extent of eliminating them entirely for the sake of political ethics, it is apparent that a musical season would be vitally curtailed to its serious detriment."

Artists Not Responsible

"As to the German singers, they are certainly not to be held responsible for the actions of their government. How can they possibly be blamed for the behavior of the German military authori-

ties? And, therefore, I do not think they should be made to suffer, and, what is more, I do not think they will be. Many Americans may remonstrate, but on the whole I know of no more broad-minded people than the Americans."

Irrespective of her operatic plans, Mme. Claussen looks forward to a very busy season. Very shortly, i. e., Oct. 12, the artist will be heard here for the first time on the occasion of the completion of the New York aqueduct to commemorate which concerts are to be given in all the five boroughs and when Mme. Claussen will appear as the soloist of the concert in Bronx Park. Then, on Oct. 24, the artist is booked to give a concert in Baltimore and later will be heard as soloist at the concert of the St. Cecilia Society in Boston, when Chabrier's "La Salamt" is to be performed for the first time in America.

Other concert engagements are in Philadelphia with the Philadelphia Orchestra and in Cleveland, three concerts with the Chicago Orchestra, one in Milwaukee, a recital in Washington and a number more later in the season.

O. P. J.

AUSTIN LOSES MUSICIANS

Dr. Hans Harthan and Bertram T. Wheatley Accept Posts Elsewhere

AUSTIN, TEX., Oct. 8.—With the opening of the season Austin is to lose two of her finest musicians, whose places will not be filled easily.

Dr. Hans Harthan was the first to leave, having accepted an offer from the Kansas City Conservatory of Music to take charge of the theory department. Dr. Harthan's ability and long experience make him a valued addition to any musical society. He had been a resident of Austin for eight years, was director of music at the Swedish College, organist and choirmaster at the largest Catholic church of the city and had many private pupils in theory, organ, piano and violin. Mrs. Harthan, who is an excellent voice teacher, will join her husband in Kansas City shortly.

Bertram T. Wheatley, the well-known organist and composer, has resigned his posts in this city to become organist and choirmaster of the Church of the Good Shepherd, Jacksonville, Fla. For the past three years he has been organist and choirmaster of St. David's Episcopal Church and Temple Beth Israel, official organist and director of music at the Scottish Rite Cathedral, organist of the Masonic Temple and a member of the Ben Hur Shrine Band. All of Mr. Wheatley's musical education was received in this country, and he is considered an authority on church music. Mr. Wheatley's successor has not been chosen. Mrs. Wheatley has been one of the prominent singers and teachers of the city.

The choir at Temple Beth Israel will be under the direction of Mrs. Arthur Saft, the organist to be announced later. G. G. N.

Symphony Club Has Opening for Members

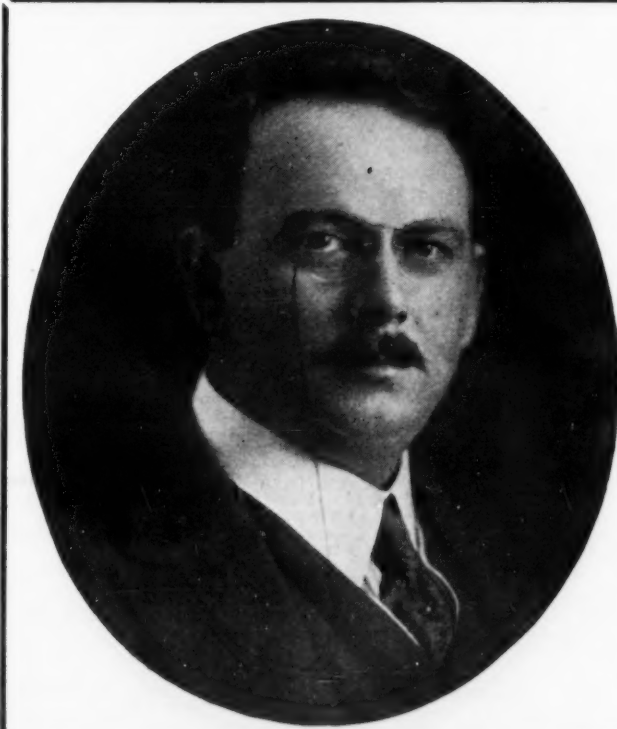
The Symphony Club of New York, an organization of prominent women who devote the proceeds of their concerts to charitable and war purposes, has openings for a few additional members. Under the leadership of Walter Henry Rothwell, the club will begin its season's activities early in November. Those who wish to become members should communicate with the secretary, Mrs. Howard Brockway, 317 West Ninety-seventh Street.



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ALICE MC DOWELL RESUMES TEACHING AND CONCERT WORK



Photo by L. F. Bachrach
Alice McDowell, Gifted Boston Pianist

BOSTON, MASS., Sept. 29.—Alice McDowell, the talented young pianist of this city, has returned to her home after a late summer visit at East Gloucester, Mass. Miss McDowell has resumed teaching in her attractive studio and, judging from the registrations already made, her season of teaching will be a strenuous one. Her concert activities are not to be neglected, however, as she is working up some excellent programs, which she will play throughout the season.

In speaking of her work at the piano Miss McDowell lays emphasis on the all-important subject of relaxation as taught by the late Carreño and other notables. "I believe it to be the foundation of all technique and the means of producing the greatest beauty in tone," declares Miss McDowell. Another feature of her studio work with her class will be the pupils' assemblies, which will continue as usual every six weeks. W. H. L.

Hermann Felber, Jr., of Berkshire Quartet Drafted—Cancel Two Concerts

The military draft has taken from the Berkshire String Quartet its second violinist, Hermann Felber, Jr. Another artist is helping the quartet to continue its study and rehearsing by taking Mr. Felber's place temporarily. The concerts which were to be given soon in Boston and New York have been cancelled. The members of the quartet have just returned to New York from their summer home at Pittsfield, Mass., where they gave a series of musicales at Upmay Fields, the residence of Mrs. F. L. Coolidge. The most noteworthy of the many works played were Reger's Quartet in E Flat Major, Op. 109; Beethoven's C Sharp Minor, Op. 131, and the Debussy Quartet. Three concerts were given for the benefit of the Red Cross, at Pittsfield, Stockbridge and Williamstown, Mass.

Albany (N. Y.) Teachers Elect Officers

ALBANY, N. Y., Oct. 6.—The Albany Music Teachers' Association has elected the following officers: President, Ermina L. Perry; vice-president, Amelia M. Gomph; treasurer, Frederick Bowen Hailes; secretary, Edna R. Levins; directors, Mrs. W. R. Wood, Blanche Mundt and Mrs. Peter Schmidt. J. Austin Springer has recently had a letter from Champ Clark, Speaker of the House of Representatives, praising his song, "The United States of America."

WALTER HENRY ROTHWELL ACTIVE IN A NUMBER OF FIELDS THIS SEASON

Beside Teaching and Directing,
Noted Conductor Will Accompany His Wife



Walter Henry Rothwell, One of New York's Well-Known Conductors

WALTER HENRY ROTHWELL, whose achievements as a conductor have become widely known in America, reopens this month his studios for special classes in conducting, score reading, orchestration and other phases of music in its higher forms. Mr. Rothwell will again conduct the Orchestral Society of New York, which last year gave a series of brilliant concerts for philanthropic purposes and is planning similar activities for the coming winter.

With New Yorkers Mr. Rothwell's name is indelibly associated with the brilliant series of concerts given during the summer of 1916 under his baton by the Civic Orchestral Society in Madison Square Garden. His American experiences have covered a diversified field, as he was brought to this country by Henry Savage to conduct the first presentation of "Parsifal" in English. Later he conducted the Savage forces in Puccini's "Madame Butterfly," which had its first presentation in America under his baton just before the opera was produced at the Metropolitan the same season.

Mr. Rothwell relinquished the post of general director of the Royal Opera in Amsterdam, Holland, to lead Mr. Savage's artists in the "opera in English" experiments, and later returned to Europe to conduct at the opera at Frankfurt-am-Main. From there he was again called to America to lead the St. Paul Symphony Orchestra, which he did in noteworthy fashion for seven years. Following the disbanding of the St. Paul

Symphony its conductor came to New York, where his leadership of the Civic Orchestral Society again demonstrated his brilliant musicianship—a musicianship which was developed under the inspiring influence of Gustav Mahler's guidance during two years' association with that master in conducting at the Hamburg Opera.

Admirers of Mr. Rothwell's art will have an opportunity this fall to see him in a new rôle, as he will play the accompaniments for Mme. Elizabeth Rothwell, when she gives her New York recital on Oct. 22.

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Miss Muzio to Sing in Concerts Before Opening of Opera Season



Claudia Muzio, the Metropolitan Soprano, in a Striking Patriotic Pose. This Picture Was the Last One Made by Miss Muzio's Father, Who Died Last Summer

CLAUDIA MUZIO, whose success at the Metropolitan Opera House was one of the sensations of last winter's musical season, is thoroughly American in her sympathies as far as patriotism is concerned. The appended picture, which is the last one taken by Miss Muzio's

father, who died in August, shows the young soprano on the porch of her summer home at Flushing, L. I. A parade was passing the house on the Fourth of July and Miss Muzio paused a moment in her cheering to allow her father to get a real American picture of her. Among other appearances before the

opening of the opera season the soprano will sing in Detroit on Oct. 16 and in Washington, D. C., on Oct. 26. At both these concerts Gennaro Papi will be accompanist. She will also be soloist with the Philharmonic Orchestra in November and with the New York Symphony in December.

COGSWELL TO LEAD CIVIC BAND IN WASHINGTON, D. C.

Director of Public School Music Will Expand Home Guard Body—To Give Public Concerts

WASHINGTON, D. C., Oct. 7.—Hamlin E. Cogswell, district public school music director, has been appointed leader of the regimental band of the Home Defense League Rifles by Col. M. A. Winter, commander of the organization. This band is composed of forty-five instruments, but Dr. Cogswell will expand it to sixty at once. Capt. George A. Fisher is chief musician of the organization. Dr. Cogswell at once assumed leadership. The band has weekly meetings in the assembly hall of the Eastern High School and invites the public to attend rehearsals, believing that this will stimulate members to do their best.

"I mean to make the Home Defense Rifle Band a feature of local musical affairs," said Dr. Cogswell. "I believe it will be able to give some programs that will entertain and develop music in the city."

"Why Music?" was the subject of discussion at the recent dinner at the Arts Club and was answered by Hamlin E. Cogswell; Leila Mechlin, secretary of the Washington Society of Fine Arts; Percy Mackaye, author of "Caliban" and "The Evergreen Tree"; George J. Zolnay, chairman of the entertainment committee; Mrs. Emma P. Knarr and Mrs. N. E. Allender. W. H.

Florence Hardeman Winning Favor on Tour with Bernhardt

Florence Hardeman, the gifted American violinist, has been winning much favor on tour with Mme. Sarah Bernhardt. Her playing has called forth enthusiasm from her audiences and won the approbation of the cities.

"JACKIES" APPLAUD MARTHA PHILLIPS, YOUNG SOPRANO



Martha Phillips, Soprano

Martha Phillips, the young Scandinavian soprano, who made her debut in New York last season, comes naturally by her sympathy for sailors, as her ancestors have been seafaring men as far back as the days of the Vikings. Miss Phillips sang recently at the Brooklyn Navy Yard Y. M. C. A. and was enthusiastically received. The men all joined in the singing of "The Suwanee River" and furnished a rousing chorus for all the other familiar numbers.

Riccardo Martin recently arrived in Los Angeles on a coast-to-coast motor trip. The tenor handled the machine himself all of the way.

RECENT OPINIONS on the ART of ALBERTINA RASCH

THE BALTIMORE NEWS

Albertina Rasch is a dancer who has the secrets of the art, as one might say, at the ends of her toes. She has submerged herself in the atmosphere of the dance, and her arms and hands and her feet are all united in forming a medium for happy expression. It is a delight to follow the beautiful designs that she, with the assistance of those grouped about her, traces as she passes across the stage. Music, of course, co-operates and adds to the enjoyment of those who see in the dance some of the highest and most harmonious ideas and real celestial abstractions.

WASHINGTON HERALD

Albertina Rasch, the charming prima ballerina assoluta, is in town with an octet of beautiful coryphees. The dainty dancer completely captivated yesterday's audience in several classique divertissements based on music of the masters. Poised on her toes, flitting about the stage, or floating through the air, Mlle. Rasch and her assisting artists were the embodiment of the joy of living.

NEW YORK SUN

At the Riverside Albertina Rasch and coryphees stormed the theatre in a ballet sensation that raised the biggest breeze in the management's midsummer carnival.

BOSTON GLOBE

Albertina Rasch and her company are the big hit. Boston acknowledged at once her terpsichorean abilities and personal charms; New Yorkers discovered them when she was prima ballerina at the Winter Garden and the Century. Both she and Constantin Kobeleff, also of the Russian Imperial Ballet, perform with surpassing grace in solo and ensemble dances, now and then assisted by a ballet of eight young women who scamper around with elfish agility.

THE DETROIT JOURNAL

Mme. Rasch is an excellent performer. The Diaghileff company at its best two seasons ago had principals who could not dance as well as Mme. Rasch, and the much-touted organization last season often exhibited a ballet that lacked the precision and the grace of the eight girls.

ROCHESTER POST EXPRESS

Dancers and dancers make their appearance in the course of a season, but only now and then in the course of years does one appear at a playhouse, by sheer merit and unusual performance outshining all of the rest. Albertina Rasch has created for herself a niche all of her own in the terpsichorean world, and Rochesterians who view her performance this week will appreciate the reason. Hers must have been an unusual training to give the physical strength and grace necessary to a performance such as this. Added to this she has combined rare judgment in the selection of her numbers, and the result is what should prove one of the notable offerings of the season.

Interpretative dancing in many cases seems to need another interpretation of the dance. When grace and beauty combine with unusual skill, the result is bound to be pleasing, even though perhaps the inner meaning of the performance may be obscure to some. That is just what Albertina Rasch has achieved and even the more slow perception could not have failed to appreciate the significance of "L'Americaine," one of her numbers.

COLUMBUS EVENING DISPATCH

Albertina Rasch supplies a ballet which is almost ahead of anything of the sort previously seen. Mlle. Rasch has an airy grace combined with perfection of dancing lines, both in steps and poses. In other words, she has all the resilience of flesh with the endurance of tempered steel. She is a delight poetically and a wonder physically. Perhaps she is at her best in the dance with the gifted Kobeleff to adagio music by Liszt. The best novelty of the superbly drilled chorus was the Russian "Troika" and the hit of the program was Mlle. Rasch's "L'Americaine."

MONTREAL DAILY STAR

Mlle. Rasch is a dancer of unusual grace, charm and good taste, and her supporting ballet has the gift of youth and enthusiasm. Her dances are modeled on the Russian style, and in interpretative skill she achieves distinction. Her dance "L'Americaine" was a delightful bit of genial satire.



CARMEL-BY-THE-SEA HARBORS A SUMMER MUSIC COLONY

Noted Californian Musicians Invade Charming Coast Retreat—
Hertzes, Persingers, Tina Lerner, Vladimir Shavitch and
Others Spend Vacation There—Carmel Summer School of
Music Established

CARMEL-BY-THE-SEA, CAL., Oct. 2. —Carmel-by-the-Sea has long been a rendezvous for painters, poets and other artists, but the summer just closing marks the first incursion of musicians into this favorite coast retreat. Led by Tina Lerner and her husband, Vladimir Shavitch, San Francisco musicians gradually discovered Carmel, and this summer Mr. and Mrs. Alfred Hertz spent their vacation in this vicinity.

Not long after the arrival of the Hertzes, the Louis Persingers returned from an eastern tour and settled in Carmel for the remainder of the summer. Later Mr. Persinger was joined by Louis Ford, Nathan Firestone, Horace Britt, Gyula Ormay and Elias Hecht, his associates of the San Francisco Chamber Music Society, and the woods fairly echoed with the sounds created by this notable aggregation rehearsing diligently for the coming season.

Music School for Carmel

The step which placed Carmel irrevocably upon the musical map was the establishment of the Carmel Summer School of Music, under the direction of Warren D. Allen, dean of the Pacific Conservatory of Music of San José. The Hotel Carmel building was converted into a music studio, and a surprising number of students took advantage of this opportunity for summer work with Mr. Allen and his associates.

Although the majority of the recitals were given under the auspices of the school, several concerts were given by members of the San Francisco music colony, as well as by visiting artists. A program of particular interest was given at the Manzanita Theater for the benefit of the Red Cross. The program was made up of the compositions of Frederick Preston Search, the noted 'cellist. Sonatas, solos and ensemble numbers were given by Mr. Search with the assistance of Warren Allen, pianist; Edmund Foerstal and Ruth Von Ende, violinists, and Joseph Halamicek, violist. The Sonata Carmela in A Major for Piano and 'Cello, in one movement, deserves special mention.

This sonata was repeated at a joint recital given by Mr. Search and Mr. Allen at the Summer School of Music a week later. Mr. Allen played compositions by Wintter Watts, Percy Grainger and Wagner-Liszt. Mr. Search played Grieg's A Minor Sonata and a group of short numbers, in addition to his own work.

Other recitals were given by Fanny Bailey Scott, soprano, of Berkeley, and by Howard H. Hanson and Warren Allen, pianists, of San José, featuring Mr. Hanson's compositions. Daniel Gregory Mason gave a lecture recital on "Folk-Song in Modern Music," with illustrations from Grieg, Tchaikowsky and Brahms.

Saslavsky Plays

The closing concert was given Sept. 7, by Alexander Saslavsky, concertmaster of the New York Symphony. He played Vitali's Chaconne, César Franck's A Major Sonata, and Grieg's G Minor Sonata. The ovation accorded him gave conclusive proof that Californians do not demand that their summer bill-of-fare be comprised of appetizers and desserts!

A complete list of the members of Carmel's music colony is not obtainable,

but that Carmel will become as famous as a musicians' resort as it is as an artists' resort is assured by the constantly increasing number of musicians who have signified their intentions of making the Carmel Music Colony an annual event, and by the announcement that the Carmel Summer School of Music will reopen next year. M. M. F.

TO GIVE SONATA RECITALS

Saslavsky, Violinist, and De Voto, Pianist, Will Appear Jointly

Alexander Saslavsky, concertmaster of the New York Symphony Orchestra, will this year be heard in sonata recitals with Alfred De Voto, the noted Boston pianist. Messrs. Saslavsky and De Voto have played together for many years and have developed a fine ensemble.

Mr. Saslavsky has given a number of successful concerts in Denver this summer, according to his custom for several years. On Sept. 27 he gave a concert at Colorado Springs at the home of Spencer Penrose for the benefit of the musicians in Paris, netting \$700 for this fund. With Elizabeth Hinman, pianist, he played the César Franck Sonata and as solos Tchaikowsky's "Sérénade Mélancolique," Kreisler's "Caprice Viennois" and Reiss's Adagio. Jeannette Vreeland, soprano, sang songs by Bemberg, Sinding and Carpenter.

Mr. Saslavsky has also been in California this summer and gave recitals at Carmel-by-the-Sea and at Berkeley with Mr. De Voto. Before returning to New York in the near future he gives a recital at Oakland, Neb., with Corinne Paulson, pianist.

Scores Notable Triumph in Teatro Arbeu, Mexico City, Mexico



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VIOLIN and PIANO: Sonata Op. 26, n. \$1.25; Two Barcarolles (Tchaikowsky and Rubinstein), n. \$1.00.
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MME. LANGENHAN, SOPRANO, A GUEST ARTIST AT LOCKPORT



Christine Langenhan, the Soprano, "Snapped" at Lockport, N. Y.

CHRISTINE LANGENHAN, the soprano, who appeared as guest artist in an English program at the Lockport Festival on the evening of Oct. 3, was given a cordial reception by the listeners. Although indulgence was asked, as she had been suffering from a severe cold, even this handicap could not hamper her artistic work. Mme. Langen-

han was heartily applauded and responded with an encore, a Lullaby by Cyril Scott.

FINE CONCERT IN ROCHESTER

Galli-Curci and Ganz Thrill Big Audience in Convention Hall

ROCHESTER, N. Y., Oct. 6.—The first concert in the series announced by James E. Furlong for the season took place on Wednesday evening, Oct. 3, in Convention Hall. The house was full to overflowing with over a hundred on the stage, for the attraction was Mme. Galli-Curci, who thrilled her big audience with the liquid purity and sweetness of her tones.

Her most fascinating numbers, those which the audience seemed to enjoy the most, were the "Bell Song" from "Lakmé," by Delibes, with flute obbligato, and the Bourbonaise from "Manon Lescaut." She was recalled again and again and responded with numerous encores, among them "The Last Rose of Summer" and "Home, Sweet Home," sung to her own accompaniment.

A splendid balancing factor of the concert was Rudolph Ganz, the Swiss pianist, who shared the program with Galli-Curci and received almost as great an ovation. His opening number, the Bach-Busoni "Chaconne," was magnificent in its power and intensity. Manuel Berenguer, flautist, and Homer Samuels, accompanist, were able assisting artists.

M. E. W.

Effa Ellis Perfield to Lecture in Washington

Mrs. Effa Ellis Perfield goes to Washington, D. C., Saturday, Oct. 13, where she will give a talk on her philosophy of "Inner-Feeling-Reasoning and Drills" and apply it to a lesson on rhythm, memorizing and modulations. On Oct. 17 Mrs. Perfield gives a talk at the Woman's Club, East Orange, N. J.

Philip Bennyan Sues Opera Company

Philip Bennyan, baritone, through his attorney, Vartan Malcom, has filed suit in the Supreme Court for \$10,000 against the opera company which produced operas at the Columbia University Gymnasium last July. Mr. Bennyan alleges that he was engaged to sing the part of Tonio in "Pagliacci," but was not permitted to carry out his contract.

Thousands Hear Tollefsen Trio on Tour of Middle West

Ensemble Greeted by Great Audiences in Ohio, Illinois and Iowa
—Appear Before 5,000 at Plattsburg Concert—Assisted by Charlotte Lund at Winona Lake



The Tollefsen Trio, with Charlotte Lund, at Washington, Iowa. From Left to Right: Carl H. Tollefsen, Violinist; Charlotte Lund, Soprano; Mme. Schnabel-Tollefsen, Pianist; Michel Penha, 'Cellist

AUDIENCES varying in size from 3000 to 7000 persons greeted the Tollefsen Trio in their recent appearances at Chautauquas in Ohio, Indiana, Illinois and Iowa, the latter figure being reached at Winona Lake, Ind., Aug. 9, when the Tollefsens gave a concert with Charlotte Lund, soprano.

Shortly before their journey West, at the invitation of Major Barlow, the trio played at the Plattsburg Stadium before an audience of 5000 persons.

Immediately upon their return from the West they were engaged to give a

program in connection with a lecture delivered by Dr. Frithiof Nanson, the noted Arctic explorer, Sept. 15, in the Opera House of the Brooklyn Academy of Music. His topic was "The Present Conditions in Norway." An audience which completely packed the building, with 200 standees, gave Mr. and Mrs. Tollefsen an ovation when the finishing chords of Grieg's masterly C Minor Sonata were reached.

The Tollefsen Trio will again make a tour in the fall through the Middle West and South, besides giving concerts in and near New York.

HAS UNIQUE REPERTOIRE

Sofie Hammer Offers Norwegian Songs in Middle West Tour

Sofie Hammer, a gifted soprano, is filling many engagements in the Middle West and in Canada. Her repertoire is made up of a number of Norwegian classical and folk-songs. Miss Hammer's first appearance took place in Estherville, Iowa, at the dedication of a splendid theater. In Sioux Falls the soprano sang to a large and interested audience in the First Methodist Church, winning hearty applause for her well balanced interpretations and the excellent quality of her voice.

Miss Hammer is a product of Camilla Steinbriek of Berlin, whom she accords a large measure of credit for her success. Miss Hammer is planning to come to New York after her concert tour in the Middle West.

Montreal Singers Organize Opéra Comique Company

MONTREAL, Oct. 7.—The National Society of Opéra Comique has just been organized in this city by a number of prominent singers. The officers of the

Maestro

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society are as follows: President, Honoré Vaillancourt; artistic director, A. Laurendeau; secretary, A. Lapierre; treasurer, A. Cartier; chief stage director, J. E. Marchand; assistant stage director, S. Alarie. M. Roberval and Mme. Jeanne Maubourg will have charge of the stage setting. The association will give Messenger's "La Basoche" later.

FLORENCE PARR

GERE'S song "I AM THE WIND"

Sung by MARY JORDAN, Contralto, at her Aeolian Hall (New York) Recital, 1917, and Redemanded

MUSICAL AMERICA: "Miss Jordan sang Mrs. Gere's melodious 'I Am the Wind,' which the audience redemanded."

MUSICAL LEADER: "Her English group also included a lovely atmospheric, and exceedingly well written bit of poetic fancy—called 'I Am the Wind,' by Florence Parr Gere—who has a talent for the subtle union of text and music, for both of which she was responsible. This, too, by request of the audience, was repeated."

Published by

C. W. THOMPSON & CO., Boston



PERCY
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VOICE

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York

THE MUSICAL AMERICA COMPANY

PUBLISHERS

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For the United States, per annum.....\$3.00
For Canada.....4.00
For all other foreign countries.....5.00

New York, October 13, 1917

ON CHANGING PATRONYMS

As it is in the nature of war to lead to all manner of aberrations and extravagances, even among those not immediately affected by it, there will probably be little surprise over the expeditious change of names in the musical profession. Probably before the coming season has been two months on its way all sorts of new patronymics will have appeared out of the void and by next spring, if the evil career of the Hohenzollern has not been brought to an end, we shall probably have difficulty in recognizing some old friends. Always the assumption of a new title is accompanied by intensive protestations of Americanism. Sometimes the alterations are euphonious, sometimes not. Sometimes they make one marvel at the phenomenon of phonetic elasticity. If, heaven forbid, your family label is likely to conjure up mental snapshots of the foul fiend who esteems himself the earthly duplicate of divinity, you can effect a very accommodating change by a slight alphabetical transmutation, which preserves the sound to the ear but takes off the curse to the scrutinizing eye. With a little ingenuity ever so many things of the sort can be accomplished. It takes no unusual acuteness of wit. Even the pedestrian intelligence can do it.

As a matter of fact we, being somewhat practical minded, see no actual profit in transformations of this kind. They ought to work out, but they don't. If an artist attains effectual recognition under one name it is virtually impossible to substitute any other. The popular mind reverts invariably to the old label and any allusion to the new brings with it comment on the fact of the alteration, which defeats the very purpose for which it was made. The less distinguished have no easier time of it. If they are *bona fide* Americans or, generally speaking, loyal, their names will not militate against their acceptance on that score. If they are artistically insufficient they will be rejected even if their titles prove their descent from the Pilgrim Fathers. So what's the use? Even Olive Fremstad remained Olivia for only a few days at the Metropolitan; and to-day almost every reference to the Russian, Reinhold de Warlich, entails gratuitous explanations to the effect that his "de" used to be "von."

ERNEST NEWMAN'S PROPHECY

Vehemently as many of the Debussy-Ravel school protest that the war and all its emotional convulsions will not affect their style of composition in the least, we feel strongly inclined to see the matter through

Ernest Newman's spectacles in averring that when, after the struggle, the "really big" Frenchman appears on the scene "he will roar out from a great chest a great song that will shatter some of these facile theories about French elegance as a robust tenor note will sometimes shatter the glass in a small room." The great trouble with the Frenchmen of the past thirty-odd years has been that, in their effort to divest themselves of foreign influence and the increasingly materialistic trend of German music since Wagner and Brahms, they have largely gone to the opposite extreme and lost contact with life itself. Pursuing the verities of the spirit into the devious byways of the subliminal they have achieved only an exquisite rarefaction incompatible with real hardihood, precious insubstantialities, indisputable and oftentimes forceful beauties, exotic picturesqueness, but not the cogent humanity grasped instinctively by the many. What they did was legitimate in a small way. The mistake from which their work must suffer lies in the attempt to overestimate its applicability and scope. "The public is tired of your crepuscular art" Romain Rolland makes *Jean Christophe* say to a Frenchman who deplores the popularity of certain Italian operas in Paris; "it goes where it finds life * * * Were I French I should write you *bouffe* epics; I should give you Rabelais in music. Where is your inimitable sense of robust humor, a French birth-right?"

And so when Mr. Newman remarks that "while we all admire the beauty and the individuality of much of this modern French music, we feel it to be a bit thin-chested," we find it easy to concur in his belief. "There is nothing great about it," he continues, "in the sense in which we speak about the greatness of Bach, Beethoven, Wagner, Shakespeare, Michelangelo, Milton or Balzac." And yet France, as this war has revealed, does nourish all the elements that constitute this order of greatness. With an instinct for taste, for clarity, for refinement and order approached by no other nation it has also that free, robust, *gaillard* spirit which vibrates with humanity. And this is precisely the factor which neither a Debussy, nor a Ravel, nor a Florent Schmitt, nor a Dukas, nor a score of smaller fry have invoked. They have prattled for better or worse the hypotheses of Parisian *cénacles*. But the newcomer, whom Mr. Newman hails, will sing not of Paris, but of France. And his song will be not a dainty or a supersubtle pronouncement, but a cry of spiritual emancipation, a shout of gladness.

LUCA BOTTA, ARTIST AND WORKER

Even in these days of dying men a part of the world must be profoundly touched by the passing of a young artist whose career was just beginning to encompass the full measure of recognition due a sincere and accomplished Worker. We know of no worthier tribute to any man than to say he was a Worker—and Luca Botta, whose lamentable death was recorded in these pages last week, was one of those enviable souls who are never content save when cultivating and developing the gifts entrusted to their keeping.

Luca Botta succeeded despite an early environment of comfortable softness. Artist that he was he only smiled at the well-meaning attempts of his family and friends to keep him within the secure zones of a safe and easy career. He studied assiduously, applying himself to various instruments as well as the perfection of his voice. He attended the operatic performances so abundant in his native land, worked as a "super" and finally emerged as a routined singer. It was inevitable that young Botta should come to these shores.

We like young men of Botta's artistic caliber over here. In Mr. Botta's instance this esteem is shared by thousands of opera and concert-goers who will miss his pleasant face and genial personality this season no less than his expanding art. We have ever been partial to Italy's artists, and Mr. Botta represented the finest type of Italian manhood. Amenable to the new influences of his country the tenor had a sensitive sympathy and understanding of conditions which quickly won him a place among us. He was an artist, therefore international; he was a Worker, therefore artist.

From the offices of the Symphony Society there comes a statement to the effect that "Walter Damrosch will put up no barriers regarding the composers to be presented this season, as he holds that the masterworks of Beethoven and Brahms have no connection with the German atrocities or the intrigues of von Bernstorff." Curious, isn't it, how circumstances alter cases and how what ordinarily would seem platitudinous can in a time like the present earn the speaker as much respect as a profound remark! Incidentally, we notice that Mr. Damrosch has on his programs this year a "Rule Britannia" Overture by Mackenzie. Why not try the one written by Richard Wagner in his youth and defy the Germans out of the mouth, so to speak, of their

greatest dramatic composer? Not only did Wagner turn out a piece glorifying England, but in his "Polonia" another vaunting one of Germany's principal victims!

PERSONALITIES



David Bispham Consents to Pose

Dr. David Bispham, the baritone, resting at his "estate," Bryant Park, New York, where, as will be observed, one of his favorite occupations is being snapshotted by pretty girls on his palatial grounds. His new Rolls-Royce is just out of sight on the drive behind the fountain!

Miller—Christine Miller, the popular American contralto, has recently concluded a trip through western Canada. She appeared in Winnipeg, Edmonton, Calgary and other cities.

Doak—Saba Doak, Chicago soprano, who has devoted so much of her time this summer to singing for the soldiers, has given twenty of the newest books of fiction to the "boys" at Camp Gordon, near Atlanta, Ga.

Borowski—The "Elégie Symphonique," by Felix Borowski, president of the Chicago Musical College, which was given its first public hearing last season by the Chicago Symphony Orchestra, will be played by the Minneapolis Symphony Orchestra at its first concert in Minneapolis this season.

Kline—It is related that at a recent rehearsal of "Elijah" in St. Louis, Olive Kline, the soprano, was interrupted by strenuous barking of a little dog that had found his way into the auditorium. Curiously, when Miss Kline stopped singing the dog stopped barking, and when the singer resumed, so did the animal.

Rothwell—The work of artist couples gives rise to interesting variations at times. Last winter New York heard Ossip Gabrilowitsch in the rôle of accompanist for his wife's recital when Mme. Clara Clemens appeared at Æolian Hall. This season we are to hear Walter Henry Rothwell as an accompanist, for the eminent conductor will assist in the song recital which Mme. Rothwell gives on Oct. 22.

Hahn—Carl Hahn, conductor of the New York Arion Society and the Mozart Choral, is at work on a one-act grand opera. The libretto, which is founded upon a recent incident behind the German lines in Northern France, was brought to the notice of Cleofonte Campanini, who offered it to Puccini. The Italian composer, however, was too much engrossed in war work to undertake any composition at present and so the libretto was given to Mr. Hahn.

Godowsky—Strangely enough, Leopold Godowsky, the noted pianist and pedagogue, is practically self-taught. His student days include but a few months at the Hochschule in Berlin, where the methods of instruction did not appeal to him. He had only a few lessons with Saint-Saëns, and his ambition to study with Liszt at Weimar was not realized. "My musical problems were personally solved, and their working out was the best training for me," said Mr. Godowsky. "If one has an analytical sense and a scientific mind, the value of self-teaching is obvious."

Werrenrath—Although not serving in the Regular Army, Mr. Werrenrath is doing his bit for his country by singing patriotic songs at benefits, encampments and recruiting rallies. His first appearance was shortly after war was declared, when he substituted for Pasquale Amato of the Metropolitan Opera Company at the City College Stadium for the benefit of the Red Cross and the National League for Women's Service. On Flag Day at the Bronx Rally, Crotona Park, Mr. Werrenrath sang "Flag of My Heart" to an audience of over 30,000 people. "Flag of My Heart" was again repeated as the feature of the big benefit for the Metropolitan Ambulance Unit given at the Manhattan Opera House, June 29. Gustave Ferrari, the composer, and Harry Spier accompanied Mr. Werrenrath on two pianos. The baritone has appeared at many Red Cross benefits.



ONE of the adornments of *Vanity Fair* this month, aside from its usual display of unhappy-looking, elongated, anatomical curiosities, is a singularly grotesque story entitled, "What the War Will Do to German Music."

We are not sure what the war will do to German music, or French music, or Russian music, or Siamese music, but we are quite sure what Americans will not do to German music.

Americans make no war on women or art. We leave that to uninformed persons who can write inaccurate, vicious articles for Chauvinistic fashion magazines.

I propose that *Vanity Fair* in all fairness to drop the "Fair" until it recovers its lost equilibrium.

The Tale of the Rival Circus Owners and the Great Chariot Tournament

Romano, the famous manager of the great circus, was consulting his publicity director.

"Nice fix we're in!" he mused. "Here we are playing in one of the biggest cities of the country and we find the hottest sort of opposition from Lekvar, our deadliest rival. What kind of a show is he giving, Bosco?"

"Pretty fine performances on the whole, sir. And to make it worse for us he is advertising a spectacular feature, 'The Chariot Tournament,' featuring 200 chariots in a real race."

"The rascal! But I'll fix him yet! Tell me, Bosco, how many chariots and drivers have we?"

"Only sixteen chariots, sir, and four drivers, and nineteen horses. Good animals, sir, but only three or four are meant for racing."

"Ha! That rascal Lekvar knows this, he seeks to embarrass me. But wait! Bosco, give this statement to the reporters:

"Owing to the outrageous conduct of Arabia in the present war, Romano, the famous manager of the unsurpassed Romano circus, declares that he has eliminated all Arabian horses from his organization, and, furthermore, in the interests of America and humanity, will permit no unspeakable Arabian horses to exhibit themselves in his circus. Hurry this statement to the press, Bosco, and be sure that it is written on paper bearing a reproduction of the American flag."

And the Bandsmen Didn't Seem to Be Japanese Either, Begorral

During the parade in honor of the Japanese Mission last week we noted these numbers by the bands: "Come Back to Erin," "The Campbells Are Coming," "O Tannenbaum!" and a medley of patriotic songs which included "The Star-Spangled Banner"—the latter number in spite of a New York City ordinance prohibiting the distortion of our official anthem.

Columbia as a Valiant Champion of the Neutrality of Art

President Nick Butler of Columbia University is said to be worrying his dear little head off. Mr. Butler, you know, has tabooed German and Austrian music at Columbia so as to shelter his tender young charges from all vicious influences of a seditious nature.

But now Nick is in such an awful state of anguish that his friends fear the worst. He has discovered that one of the directors of the Columbia music department owns a baton. But not an ordinary baton, Lordy no. It is a frightfully dangerous, seditious stick, being adorned with nothing less than—and we say it breathlessly—enemy alien silver!

Poor, patriotic Nick Butler, we are with you in your courageous battle to kill those Hunnish terrors, Bach, Beethoven, Mozart and Wagner!

At least there is one artist who knows that she has a perfect manager.

MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

Nordica Persuades Hugo to Allow "Rigoletto" to Be Sung in Paris—
Cleofante Campanini Makes Début as Conductor—Schelling a Child Prodigy

MUSIC AND DRAMA, the leading periodical of its kind, which was edited by John C. Freund, contained the following news in its issue of Oct. 14, 1882:

Ernest Schelling of Philadelphia, the little seven-year-old pianist, has been giving concerts in Switzerland. . . . The boy is not one of those hothouse plants which give the impression of forced talent, but is lively, sportive and full of play.

Mme. Scalchi, the great contralto, is reputed to have been receiving \$750 in Rio de Janeiro and other cities of South America. She is engaged by Mapleson, but that astute gentleman says nothing about the terms he pays her.

Massenet's "Hérodiade" will shortly be produced at the Stadt Theater, Hamburg, under the composer's direction. Germany is magnanimous toward French artists.

The snapping of an iron chain caused the fall of the iron curtain at the Berlin Opera House on Oct. 5. An immense panic immediately ensued and many persons, in the struggle to escape, were badly

injured. Fortunately, no lives were lost.

A new version of Da Ponte's libretto of "Don Giovanni" has been made. One of the authors is Herr von Wolzogen, the Wagneromaniac editor of the *Bayreuther Blätter*. The new version restores the duet between *Zerlina* and *Leporello* and the original second finale.

Maurice Grau has agreed to pay \$12,000 forfeit to the manager of the Paris Varieties for detaining Mme. Théo. She will remain, therefore, with his company all the season and will be heard again here at the farewell performances which commence March 15.

Campanini, the popular tenor, will not revisit us this year. He has just given three performances of "Carmen" at the Teatro Regio, Parma, for the benefit of the poor of that city. His brother, Cleofante, made his début as a conductor.

"Rigoletto" is at last to be heard in Paris. Victor Hugo has hitherto steadily refused to allow its production because the book is taken from his "Le Roi s'Amuse." He has, however, given way to the entreaties of Mlle. Nordica and, to gratify her, will permit it to be sung.

Our heart goes out in comradeship to the humorist who poses as a compositor in our printing shop. Last week we wrote a sub-head for Edward Kilenyi's article reading, "Making Composers." The rascal of a typesetter made it "Making Compasses."

The way most artists and managers act toward one another, you would think they were long married.

A Great and Worthy Campaign to Rescue Sick Violins

The *Violin World* quotes a *Musician* article which refers to a story in the *London Referee* about the probability of violins becoming tired and ill, just like human beings. Joachim even played two Strads to death, says the writer in support of his argument.

If this is the case then immediate steps should be taken to rescue a countless number of innocent instruments now in the hands of cruel and thoughtless masters. Many a time at a recital I have suspected that the instrument was suffering some awful affliction. The way these poor violins cough, tremble and squeak and groan in agony is nerve-racking. Now that the *Referee* has explained the matter, I know that several fiddles in the hands of more or less known players are hopeless victims of some fearful malady.

There is only one way to stop this wrong and that is to immediately gather the instruments and place them in hospitals and sanitariums.

In How Many Movements?

Marshall Pease sends us an article from the *Detroit Free Press* describing a concert which presented:

Selections by a brass band of unit men, solos by Harvey M. Merker and a "Concert Meister," by the Detroit Symphony Orchestra, under direction of William Graefing King.

A California dairy proprietor is to give his cows phonographic concerts at milking time "so as to increase the output of milk and butter fats."

At the present price of milk the dairy-men could afford to entertain their cows with grand opera and symphony concerts.

Three Artists Unite in Cadillac Concert

CADILLAC, MICH., Oct. 1.—Edward McMullen, pianist, and Clara Thorpe, dancer, appeared in a concert Friday night, assisted by J. Coates Lockhart, singer of Scottish songs. McMullen's playing was excellent both interpretatively and technically. The ensemble work of Miss Thorpe and Mr. McMullen was of unusual attractiveness. Mr. Lockhart, who is soloist in the Kilties' Band and a former pupil of William Shakespeare, was particularly effective in a group of Scotch songs.

Francis Rogers Sails for France

Mr. and Mrs. Francis Rogers, with Mr. Rogers Adams Lyon, accompanist, sailed for France last week to give concerts for our soldiers at the front, under the auspices of the Y. M. C. A. Mr. Lyon will stay abroad for an indefinite period, but Mr. and Mrs. Rogers will return to New York in January.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of Musical America, published weekly at New York, N. Y., for Oct. 1, 1917. State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared John C. Freund, who, having been duly sworn according to law, deposes and says that he is the Editor of the Musical America, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation, etc.) of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Musical America Company, 501 Fifth Avenue, New York.

Editor, John C. Freund, 501 Fifth Avenue, New York.

Managing Editor, Paul Kempf, 501 Fifth Avenue, New York.

Business Manager, Milton Weil, 501 Fifth Avenue, New York.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

The Musical America Company, 501 Fifth Avenue, New York.

John C. Freund, 501 Fifth Avenue, New York.

Milton Weil, 501 Fifth Avenue, New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; and also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

John C. Freund, Editor.

(Signature of editor, publisher, business manager, or owner)

Sworn to and subscribed before me this first day of October, 1917.

[Seal]

Margaret Saldini.

Notary Public, New York County No. 8.

New York County Register's No. 8102.

(My commission expires March 30, 1918.)

BETSY SHEPHERD TO MAKE TOUR AFTER NEW YORK RECITAL



Betsy Lane Shepherd, Soprano

Betsy Lane Shepherd, soprano, is one of the season's earliest recital givers. Miss Shepherd, who is an artist-pupil of Sergei Klébansky, the New York vocal instructor, will give her recital at the Princess Theater, Oct. 16. Several novelties will appear on her program.

Sixteen engagements have been made for Miss Shepherd since Sept. 1. After her concert she starts for a two months' tour of the West.

Ermentrude Van Arsdale Entertains at Musicales

Ermentrude Van Arsdale entertained a group of friends in her New York studio, Oct. 1, with a delightful piano opera recital, offering the Cathedral Scene from "Boris" and Third Act of "La Bohème." Miss Van Arsdale has both charm and talent and adds to the atmosphere of many of her expositions by wearing specially designed costumes.

Her work is a complete piano recital of the opera, with verbal announcements of characters and scenes which add interest and instruction.

F. VAN K.

White Plains Audience Admires Art of Miss Crespi and Mr. Reynolds

WHITE PLAINS, N. Y., Oct. 2.—Valentina Crespi, the Italian violinist, and Clarence Reynolds, organist, gave a joint recital in the Memorial Methodist Church here last evening. Both artists met with an enthusiastic reception, and the approval of the committee in charge was so strong that negotiations for a return engagement are being carried on. This was Miss Crespi's first appearance in White Plains. She was obliged to give a number of encores.

THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by

MAURICE HALPERSON

Fifty-Ninth Article: Giuseppe Verdi and His Artists (XVIII)

IT is well known that Verdi was feared and even hated by his singers while the rehearsals of one of his operas were on, although they admired and revered the great composer, whose genius made him an imposing figure, as soon as the first performance had been given. In each case the artistic success proved triumphantly that the maestro's pretensions which seemed impossible to be realized, had brought the singer's art to undreamed-of heights, and their fears and hatred disappeared.



Maurice Halperson

We have noted in the preceding article how Signora Barbieri-Nini was indebted to the composer for the greatest triumph in her artistic career in Verdi's opera "Macbeth." This work, which Francesco Maria Piave, has taken from Shakespeare's tragedy, was not ranked with Verdi's successful operas, notwithstanding the high opinion the composer himself had of this work. He was always inclined to ascribe its lack of lasting success to the unsatisfactory interpretation of the part of *Lady Macbeth* by all the successors of the famous Barbieri-Nini. "The singer who is to represent this part," Verdi wrote to a friend, "must not sing; she must act the part like a tragedienne and recite her sleep-walking scene with a hollow, almost inhuman tone, lest the effect be lost."

Eugenia Tadolini

Even the famous prima donna, Eugenia Tadolini, known for her unique

voice, her perfect art of singing, her beauty and for the quantity and quality of her hair, failed to satisfy the maestro in this part. "Signora Tadolini has too many and too great merits for this rôle," Verdi wrote. "This may sound absurd, but it is so. Her face is pretty and good, and I would like to see *Lady Macbeth* rather homely and repellent. Eugenia is a perfect singer, but *Lady Macbeth* must not be sung with the usual *bel canto*. How can a voice like Tadolini's, this liquid, potent, clear organ, express *Lady Macbeth's* bloody thoughts? Eugenia Tadolini sings like an angel, and *Macbeth's* wife is something of a devil."

Signora Tadolini felt so impressed and insulted by Verdi's straightforward opinion that she avoided as much as possible singing in the Verdi operas. The fair singer, who was born at Forlì in 1809 and died at the age of eighty-four years, was famous as one of the best singers of Bellini and Donizetti. Her *Sonnambula*, *Elvira* in "Puritani," *Lucresia Borgia*, *Anne Boleyn* and *Linda di Chamounix* were praised as inimitable masterpieces. "I never heard a thrill like Tadolini's and hardly ever encountered a charming personality like hers on the stage. She was our delight, bright as a summer's day, brilliant and multi-colored like a diamond, graceful as a gazelle and poetic as a flower,"—these were the words of my grandmother when she told us about Eugenia Tadolini. The old lady's face became radiant, and she used to close with the words: "Of all the more modern singers I have heard, only young Adelina Patti in her happiest moments reminded me of Eugenia Tadolini."

Verdi's aforesaid remarks about *Lady Macbeth* and Tadolini show how many of the maestro's contemporaries, especially the German critics, misunderstood Verdi's genius (they considered the master little more than an organ-grinder composer); Verdi ought to be considered an innovator, not the last and the most successful of an old school, but the renewer of old glories and simultaneously as a pathfinder to a new art. His "Otello" and especially "Falstaff" must have convinced even the greatest doubters of Verdi's original creative genius.

The Maestro's Problem

The maestro had to educate a new order of artists in order to realize the novel dramatic effects he had in mind, and this could not be performed without many and sharp frictions with the singers who were used to the gospel of the old and accommodating *bel canto* and whose dramatic ambitions were satisfied with a few stereotyped movements and with two faces: the happy and the unhappy one! Dr. Eduard Hanslick, the well-known Viennese critic, once wrote

in an article about Giuseppe Verdi that this maestro had failed, notwithstanding his sensational successes, to create a new class of singers as Rossini, Bellini and Donizetti had done. The critic explained his statement with the daring assertion that "a good and strong voice and some temperament" were a sufficient asset for a singer to master the principal Verdi rôles. A more absurd theory seldom has been advanced by an expert, and I consider it useless to refute an opinion showing such a deplorable lack of intelligence.

Examples of Verdi's magic influence upon the artists can be found in endless number. The great man's skill in picking out a singer for his principal parts was an admirably keen one. To be chosen by Verdi for the creation of a great rôle in one of his new operas meant more than an honor—it was the crowning glory in an artist's career. Any singer felt proud and elated when the difficult but so surpassingly honorable task fell to his lot, as the artist's triumph was assured. It was no easy problem which they had to solve, as we know, as the maestro was inexorable in his demands and was not satisfied until the creatures of his imagination had become flesh and blood as near as human efforts and artistic devotion could present them.

Verdi and His Singers

The times of the rehearsals were crucial times, indeed. These preparations meant an incessant high mental strain for the composer, whose nervousness increased with every rehearsal, and a never-ending trial for the poor singers. The latter often despaired of the possibility of satisfying the exacting maestro. Almost all the Verdi premières were preceded by endless quarrels and rows, which unfailingly ended in Verdi's victory. He never gave in to an artist's intentions or wishes or to an impresario's protests; he would rather have withdrawn his work and cancelled the contract than to change what he considered a necessity. Signora Giuseppina, the maestro's accomplished and devoted wife (she had been the celebrated opera singer Giuseppina Strepponi, the artist who, through her inspired interpretation of the part of *Abigail* had greatly promoted Verdi's first operatic triumph, that of "Nabucco"), looked forward to the rehearsals with great apprehension. It is her great merit if many storms which threatened complete ruin to the work passed without catastrophe. She was unceasingly busy in exerting her great gifts as a diplomat in quieting her excited husband and influencing the irritated and often despairing artists to have the greatest patience and to make always greater

efforts. She was especially known for her skill in handling the trying species of tenors, those born stage tyrants, whose caprices always were just as feared as those of the most nervous prima donnas and whose conceit, stubbornness and irascibility are just as traditional as their lack of brains.

Formula for a Tenor

Giuseppe Porpora, the famous old Italian composer and singing master, is quoted as follows on this subject: "In a moment of bad humor the Lord once decided to create a human-looking being which would be a terror to his fellow men, and he created—the tenor!" And Hugo Wolf, the great Austrian song composer, wrote about his troubles relative to the presentation of his opera, "The Corregidor": "The question of the tenor is still unsolved, and so it seems as though my poor opera should fall a victim to the most stupid creature the Lord ever has created—the tenor!"

I for one cannot share these opinions and prejudices about the Knights of the high C. I know many of them who can claim all credit for their intelligence and reasonableness, and as for the tyrannical exertion of their power the explanation can easily be found in their unique position. It is an example of the old problem of supply and demand; one good tenor voice to seventy-five good baritones or basses is a good record, indeed. And the glorious tenor voices are as rare as the rivals of Caruso.

A Cutting Appellation

But there can be no question here of discussing the specific qualities of the tenor singers. All I want to state is that most of the questions and differences at the Verdi rehearsals used to occur between the composer and his tenors, as the maestro never showed the slightest regard for their privileged, nay, sacred, position, but treated them with an unmerciful severity and want of consideration though they were humble *compri-mari*. Francesco Tamagno, the first and greatest *Otello* in Verdi's opera, showed himself surprisingly agreeable to the maestro's wishes, but others of his colleagues often threatened to revolt, and then Signora Giuseppina's difficult task began.

The rehearsals for the first "Aïda" performance in Italy (at the Scala in Milan, 1873), brought the most exciting scenes resulting from the difference between Verdi and the singer of *Rhadames*, the tenor Fancelli. This man, who was endowed with a gorgeous tenor voice of exceptional compass, power and sweetness, drove Verdi to despair through his lack of intelligence and his unwillingness to listen to the maestro's arguments, which became more and more stringent and heated. An artist of the so-called old school (which cared only for the *bel canto* and neglected all histrionic illusions) Fancelli was seemingly unable to grasp the maestro's artistic ideals. Things finally became so unpleasant that

[Continued on page 23]

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Reengaged as Soloist Orpheus Club, Aberdeen, S. D., Nov. 6.
Engaged as Soloist with Minneapolis Symphony Orchestra in Duluth, Nov. 3.

THE ROMANCE OF MUSIC

[Continued from page 22]

an outbreak of real violence was feared. Fancelli, in a rage, indulged in such blasphemous expressions in his Tuscan dialect that Verdi finally retorted: "Let the Lord alone, you 'salame d'oro'—you are the only 'cane' here." Cane—dog—is used in Italy as a characterization of a very poor singer and "salame d'oro"—golden salami—is meant as a compliment to the tenor's golden voice, indicating

Loewe had brought the opera to another triumph at Bologna, the stubborn composer capitulated to the entreaties of the singer's friends and peace was restored again.

Mme. Loewe retired from the stage not long after her triumph in "Ernani," as she became the wife of an Austrian nobleman, Prince Lichtenstein. A special memory of this great singer belongs to my family. My grandmother on my maternal side, to whom I am so much in-



On Left: Eugenia Tadolini, One of the Most Famous Light Sopranos (1809-1889), Who Won Her Greatest Fame in the Bellini and Donizetti Operas. On Right: Johanna Sophie Loewe, a Famous Singer, Who Created the Role of "Elvira" in Verdi's "Ernani." She Later Became the Princess Lichtenstein

simultaneously the tenor's complete lack of brains.

The Taming of the Shrew

While almost all the singers at the Verdi premiere had strong differences with the exacting and nervous maestro and often gave expression to their resentment in a strong way, there is known only one case of open rebellion. The offender was the famous prima donna, Johanna Sophie Loewe, a singer of Austrian-German origin, who, after having sung with marked success at the Viennese Court Opera House, devoted herself to the Italian opera career. Although her voice was not of the sensuous beauty so indispensable to Italian audiences, she won many admirers among the Italians through her true musical feeling, her impeccable art of singing and her dramatic temperament.

Signora Loewe was the first *Elvira* in Verdi's opera, "Ernani." The singer was dissatisfied when she noticed that the opera closed with the splendid *terzett* without allowing the soprano to claim the last and principal honors of the evening by the usual *Rondo* at the end of the opera. She succeeded in influencing Piave, the librettist, who wrote a few verses for her, presenting them to Verdi for being set to music. But the composer indignantly refused and tore the paper Piave had given him to pieces. Signora Loewe first fainted and then declared emphatically that she would not sing at all if her wishes were not satisfied, but Verdi answered in a rage that not one note would be changed or added, and that it was a case of obeying or of stepping aside on the part of the singer. As the composer immediately suspended the rehearsals, the prima donna finally gave in and sang the part without the traditional *Rondo di bravura*.

She scored an exceptional success. When the artist addressed Verdi after the triumphal finale of the performance, admitting how wrong she had been and begging his pardon, Verdi coolly refused to shake her hand, saying: "You are no artist but merely a *bravura* singer." Only a few months later, after Mme.

debted for the recollections of those golden times of Italian opera, was a singer of rare abilities, who certainly could have filled an honorable position on the operatic stage. When she once took part in a great benefit concert a stately lady who was seated in the first row rushed to the singer who just had ended her number. She embraced her, and taking from her arm a valuable bracelet in Venetian gold with a splendid cameo, clasped it on the artist's arm. It was the Princess Lichtenstein, the famous Johanna Sophie Loewe, the great prima donna. This bracelet is in my mother's possession to-day.

But to return. Verdi showed the same firmness when the impresario of the Teatro Fenice in Venice, where the premiere of "Ernani" took place on March 9, 1844, a Count Mocenigo of old Venetian nobility, opposed the then only thirty-one years-old maestro. The latter was a well-known composer at that time, but far from being a recognized celebrity.

The count first objected to Verdi's choice of the basso Selva for the important rôle of *Elvira's* father, as the young artist had sung so far only in smaller theaters; and then he declared that it was incompatible with the dignity of glorious old "La Fenice" that a horn should be blown on her stage. "Such a thing never has happened in this sacred operatic temple," he said; to which Verdi bluntly retorted: "So it will be for the first time just now." And so it was, and the horn was blown and made just as much effect as the basso Signor Selva, who sprang into prominence by his masterly rendering of the difficult dramatic part of old *de Silva*. Verdi scored one of his greatest successes with "Ernani," which opera was produced in not less than fourteen opera houses in the first season, and which even nowadays belongs to the most popular repertory operas, especially in the smaller cities of Italy.

Max Jacobs Organizes Symphonic Club

A new orchestral organization, to be known as the MacDowell Symphony Club, under the direction of Max Jacobs, had its first rehearsal on Oct. 7, at the Yorkville Casino. Membership in the club is open to professional and non-professional musicians of both sexes, its object being to promote efficiency in orchestral playing.

BANGOR CHORUS ELECTS

Maine Festival Singers Choose New Officers at Meeting

BANGOR, ME., Oct. 5.—The Bangor Festival Chorus held its annual meeting on Monday evening at Andrew's music House, when the following officers were elected for the ensuing year:

President, Frank R. Atwood; vice-president, Frank A. Sargent; treasurer, Harold I. Doe; assistant treasurer, Elvie Burrill; secretary, Josephine Wiggin; librarian, Elizabeth Harper. The music committee is composed of Mrs. H. N. Doe, Mrs. Charles J. Wardley, Joseph M. Bright and Herbert N. Bunker. Captains for the four sections of the chorus were elected as follows: Soprano, Mrs. Robert T. Clark; alto, Elizabeth Firth; tenor, Frank A. Sargent; bass, Herbert N. Bunker. Adelbert W. Sprague and Mrs. Niel E. Newman were re-elected conductor and accompanist.

A vote of thanks was extended to the members of the decorating committee who had charge of the work done in the Auditorium during the festival. This committee was composed of:

Mrs. Frederick Fox, Mrs. Maud White, Maud Fiske, Frank R. Atwood, George Francis and Rev. F. S. Bernauer.

J. L. B.

DR. MAXWELL BOOKED IN THE MIDDLE WEST WITH DE HARRACK



Howard Maxwell, Baritone

The accompanying snapshot of Dr. Howard U. Maxwell, American baritone, who is booked throughout the Middle West in joint recital with Charles de Harrack, noted Russian pianist, was taken in the act of bidding his friend goodbye near Niagara Falls.

Connecticut Teachers Urge Credits After Talk by Editor Baltzell

HARTFORD, CONN., Oct. 4.—W. J. Baltzell, editor of the *Musician*, in an address given before the Music Teachers' Association of Connecticut on Oct. 3, advocated credit being given in public schools for music study. Mr. Baltzell showed that under the present system either the music lessons or the school lessons necessarily suffered. The association passed a resolution favoring the adoption of some such arrangement in this State.

SIDONIE ESPERO SCORES AS 'KITTY' ON SHORT NOTICE



Sidonie Espero, Gifted Young Soprano, Who Recently Scored in "Kitty Darlin'"

Jumping in at the last minute a few weeks ago, the talented young American soprano, Sidonie Espero, took the place of Alice Nielsen in the rôle of *Kitty* in "Kitty Darlin'" in Syracuse on the evening of Sept. 24.

Miss Espero was cast for the part of *Lady Bab* and filled the place of Miss Nielsen, who was indisposed, going on without a rehearsal and without ever having seen the second act. Her performance aroused great enthusiasm, the Syracuse press being unanimous in its praise of her lovely voice and her charm as an actress. She is a pupil of Oscar Saenger, to whom she gives credit for her ability to have made good when this opportunity came. In all her interviews in the Syracuse papers she spoke of Mr. Saenger's splendid training and of her gratitude to him.

Miss Espero comes of a musical family, her mother having been a concert soprano of ability and soloist at Grace Church for several years.

Felix Garziglia Begins Recitals at Chevy Chase College

WASHINGTON, D. C., Oct. 6.—Felix Garziglia, pianist, lately opened the recitals to be held during the season at Chevy Chase College with a program that gave excellent scope to his interpretative powers, technique and charm as an artist. His numbers were as follows: "Moonlight" Sonata, Beethoven; Etude in A Flat, Prelude in G and Scherzo in B Flat Minor, Chopin; Arabesque, Debussy; Thème Varié, Paderewski; "Aveu," Schutt, and "Tarentelle," Moszkowski. W. H.

Ester Ferrabini Singing with Scala Opera in the West

Ester Ferrabini, the Italian soprano, who won much favor as *Carmen* with the San Carlo Opera Company in its recent New York season, is now singing in the West with the Scala Opera Company. Mme. Ferrabini is singing leading rôles with this company and will be heard with it in all the big Pacific Coast cities.

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FAREWELL TO THE OLD HAND-ORGAN MAN

Last Maker of Street Instruments Goes Out of Business—Little Italy Says "Addio!" to Picturesque Shop in Downtown New York—The End of Easy and Lucrative Troubadouring in the New United States

From the New York Evening Post

OVER in Elizabeth Street, near Baxter, where the barrel-organs always have been made, and from where the only troubadours and wandering musicians that America has ever known have set off on their tours, there is a high, blank boarding all around the old corner shop where for fifty years Joseph Molinari, the last of the makers of the hand-organ, hammered brass brads into barrels in a most mysterious way.

For from this most Italian of occupations no great industry has grown. There are few organ-grinders left. The monkeys will soon be on the town. It is ten years ago now since Louis Oliva, of 17 Baxter Street, stopped making hand-organs in his dimly lighted quarters in "The Castle," which, for some reason, had all its windows barred; and twenty-five years since Jerome Morello stopped making them. He was on Baxter Street, too, but perhaps his place never had quite the glamour about it which Louis Oliva's had, for, besides being in "The Castle," it was next door to the Grand Duke Theatre. Weber and Fields and Harrigan and Hart began in the Grand Duke, and Louis Oliva used to send his organs over gratis, to be the orchestra.

Now Joseph Molinari has gone, too. The property has been sold, and the old shop is coming down. The children and the old, old women still have very dark eyes on Elizabeth Street and Baxter, and the pushcarts still crowd together into long, vivid market-places with their peppers and their verra fine fruits and vegetables of one kind and another, but these narrow streets will never be quite so truly Italian again since the music-makers have gone, and no more itinerant minstrels set out on their tours.

Americanization Cruel to Art

There are many perfectly reasonable reasons why this old order has changed and given place to new. Americanization has set in. There have come to be a very great many other things for Italian immigrants to do when they get to America than strolling about with a musical instrument. Their friends meet them at Ellis Island to tell them how many other things there are—easier, too, really, and bringing more return. The old organ-grinders are wearing out and dying, and there are no young organ-grinders.

But in the old days it was different.

Joseph Molinari can tell you how it was. It was the easiest thing to do. There was no crowd of witnesses at Ellis Island then to tell about the other works one did in the United States. What more natural than to make music and, in doing so, walk all about the country, seeing how this place was quite a different thing from Italy, and infinitely bigger!

The more daring of them got as far as Cleveland and Chicago, in those first days, but it was as much a feat and an adventure as Christopher Colombo's first adventuring, and most of them turned back sooner. It was not natural for one country to keep on way over to the next ocean!

Eventually, they went all over the country, and the majority of the hand-organs which went with them were made in Mr. Molinari's shop. Of course, the young Italians chose then to be organ-grinders, when right there in Elizabeth and Baxter Street, which they took to be New York City, were makers who financed the trips, taking rental for the organs on the instalment plan or when a three months' tour was over. It was not until many trips had been made and much wandering done that a grinder bought his organ outright.

Troubadouring's Sad End

That sad and world-weary look which the ancient grinders wear in their eyes surely was not there when they were young and starting out to see America. Surely it was adventure for them then—they must have wondered what little town would show up just around the curving country road, what kind of foreign city would come next. It seems a sad thing to have worked so long at troubadouring and being a minstrel that there is no more joy and surprise—and still to go on playing, for the pennies.

In those days, too, the burden of the organ on their backs was not so great, nor did they ever have to push or pull the ones which go on wheels. Almost unimpeded the first grinders went, for at first it was only little organs, melodeons they were called, that Joseph Molinari made.

Later the sophisticated instrument with a post or a peg was made, to be slung by a broad leather strap, as only a careless and debonair Italian can sling, over the left shoulder. Still later than that came the wheeled organs. The great street pianos, such as center merry-go-rounds, and were mostly made in Berlin, had no place at all in the Elizabeth Street shop.

Only with barrels did Molinari have to do, hammering the bright brads in at various lengths and stated intervals, so that several tunes were pricked out on one cylinder, and setting notch pins in the barrel head so that the tunes might change. Each slow revolution of the barrel gave one whole tune.

Origin in the Netherlands

"Organetto a manovella," Joseph Molinari and the grinders would call these instruments, or else "organo tedesco," which last word gives the origin of the harrel organ, in the Netherlands, somewhere around the middle of the fifteenth century. In England, too, it is often called the Dutch organ. Soon after, however, it was in use in Italy, and with the Italians it is usually associated.

For the Netherlands do not care so much to wander and to sing, making music and a livelihood in the easiest and most pleasing way. In France, too, the barrel organ has been for centuries—the orgue de Barbarie or orgue d'Allemagne, and the merline or bird-organ, which was tiny and in the shape of a book with "Le chant des oiseaux, tome vi," written on the back of it.

But in the Netherlands was the origin. In the archives of Belgium is the record of an organ-builder, one Jehan van Steenken, who was made "Master of organs which play of themselves." At first these were not portable. It may be that it was the wandering southern peoples who saw to that.

Now in America the hand-organ is to be no more. Unless, perhaps, one day there will be a revival of interest. Like the Irish drama movement, like the revival of art which comes sometimes when a people get self-conscious, may come a movement of the Italians who live here. And out from their attics and their cellars and their barns will come the strange, old, wheezing barrel-organs again, and Little Italy will take joyously to American roads, making us remember what it is that Italy loves best. It will be a new adventure then. Not to see the next town and the foreign city, but to make the people know again the ancient art of hammered brads.

Alice Monroe, Soprano, of Orange, Mass., Weds Jersey Man

ORANGE, MASS., Oct. 4.—Alice Monroe, soprano, formerly director of the choir of the Congregational Church, was married in St. Mary's Church on Oct. 3, to Arthur W. Evans of Somerville, N. J.



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ECHOES OF MUSIC ABROAD

Melba Does the Unexpected and Creates a Sensation at a Red Cross Concert in Melbourne—London Hears Novelties By Modern Frenchmen and New Russian—"Marry Somebody Who Is a Great Deal Cleverer Than Yourself," Is Evelyn Scotney's Advice to Young Singers—Joseph Holbrooke Weaves a Sad Little Fable About Unappreciated Native Talent—Former Metropolitan Conductor Helps Puccini's "Swallow" to Another Success—Spanish Tenor of Chicago Opera Company Arouses Italian Enthusiasm.

IF the democratizing of the world is to be the great fundamental achievement of the war, one of the most significant by-products is going to be the democratizing of art. Red Cross concerts and the atmosphere they engender have had much to do with promoting this development, and it was a Red Cross concert in Melbourne the other evening that brought forth another illustration of how wholeheartedly the great Australian queen of song, Nellie Melba, has entered into the democratic spirit in art.

It is best to quote the *Australian Musical News* in its report of an unexpected item on the program:

"An air of mystery surrounded the final number on the program, announced as a 'Colonial Song' by Percy Grainger, with Frank St. Leger set down as its performer. Seemingly it was to be a solo for piano; and it was developing quite interestingly on those lines when of a sudden a voice took up the theme. C. S. Calverley somewhere speaks of a wondrous, invisible hand touching the zither (*mira manus tangit citharam, nec cernitur ulli*); and here we had in truth a wondrous voice, proceeding from—? But it was impossible to remain long in doubt; such sounds could come from no throat save one: and the diva, still occupying her seat in the vice-regal reserve, poured forth a welling stream of glorious melody. The effect was electric, and enthusiasm knew no bounds. After a little persuasion Mme. Melba consented to accept the demonstration as an invitation for another song and very graciously complied."

The main part of the program of this concert was provided by the young singers who have been studying with Melba in the city from which she took her professional name. There were an even dozen of them, and of course the public's curiosity as to what the great world-artist could accomplish as a teacher was at high pitch.

We read that with hardly an exception the twelve young women displayed fine natural gifts, while with no exception at all they afforded "eloquent testimony to the immense advantages they enjoy through sitting at the feet of such a Gamaliel as the world's greatest singer." Their enunciation is, as a rule, beyond all reproach; their tones are produced "simply and naturally," and "they never by any chance sing out of tune"! Has their distinguished teacher patented the secret?

Of one of the students, Stella Power, by name, the chronicle quoted says that "even now her shoulders seem not ill-fitted to assume the mantle which Mme. Melba may one day elect to discard." This was evoked by "some remarkably fine" coloratura work in the "Air du Mysoli" from David's "Perle du Brésil." Melba has her son, George Armstrong, and his wife staying with her

just now at Coombs Cottage, her home at Lilydale, not far from Melbourne.

PUCCINI'S "Rondine," otherwise "The Swallow," has added another local Italian success to its already long series at Bergamo. Rodolfo Ferrari, known here from one season at the Metropolitan, where he was the last

Vassilenko, a Russian of unfamiliar name.

While there proved to be nothing great or strikingly fresh in the Aubert Suite, presumably an early work of the composer's, it apparently justified the program space given to it. The London *Daily Telegraph* records that it consists of three short pieces, of which only the



American Soldiers Being Entertained by Their French Hosts Somewhere Near the French Front

Italian conductor imported by Heinrich Conried, directed the Bergamo performances, while Alessandro Dolci, one of the more conspicuous of the younger Italian tenors, seems to have carried off the vocal honors.

ONE of the recent "Proms" at London's Queen's Hall introduced two orchestral novelties to Sir Henry Wood's public. One was a "Suite Brève" by Louis Aubert, one of the French "moderns," but slightly known here, and a suite entitled "Au Soleil," by Sergius

first, a Minuet, subscribes to the type of music particularly identified with old-time suites, and even in that movement the treatment, not unnaturally, is the reverse of antique. The middle section, evolved from very simple material, takes the form of a charming and poetical little Berceuse, while the Air de Ballet which brings the work to a close is a thing of no little delicacy and grace, scored with typically French lightness of touch.

In his "Sunset" Suite, a work much more elaborate in design than the Aubert Suite, the new Russian composer demonstrated that he has little or nothing to learn as regards deftness of scoring. By reason of "many clever and fanciful effects wrought in illustration of a program of a familiar 'picturesque' type," it found marked favor with the audience.

OVER in Australia, Evelyn Scotney and her American husband, Howard White, have been repeating the series of concert successes they won there in the soprano's home country a year ago. Incidentally Mme. Scotney has been talking to interviewers and pointing to her husband as the chief inspiration in her more recent career.

"Marry somebody who is a great deal cleverer than yourself, then you can always be learning something fresh," is the advice she has been giving her young countrywomen who aspire to the laurels of a lyric artist. She thinks she would not have had enough pluck to fight all the things that crop up in the career of an artist if she had not had her husband to clinch decisions for her. He has made me even more ambitious than I was before I met him," she says of the Amer-

ican basso she married while a member of Henry Russell's Boston Opera Company; "but he has also helped me to gratify my ambition, and because he has big ideals his work has made me try to sing better each time I appear."

THE irrepressible Joseph Holbrooke has been doing it again—that is to say, smearing himself thinly over a great deal of paper. This time the English composer who wreaks vengeance on his fellow-countrymen for their lack of appreciation of him by bombing them periodically with the most trenchant sarcasm has resorted to the fable as the weapon most congenial to his mood. As published in *Musical Opinion*, it is one more gibe at the conditions in the music world which deprive home-grown talent of its place in the sun.

Here, then, is Mr. Holbrooke's Fable

"Once upon a time there came into being a little party of young music-makers in a fair, far country, which up to that time had not boasted of any great songsters. Once in a way works were

Photo French Official from Pictorial Press

heard from the young harmonists, but the inhabitants of their country came to scoff and left with no memory of the music which was given them for nothing.

"These things went on for a very long time, for the great quality of these people was stupidity—they only saw and felt that which cost them a lot of money, and that which they had a great difficulty of hearing. Lo, the 'prophets' also did what they could to increase this sad state by seeing with unerring vision the supreme beauties of the melodists of other lands. That which was totally unintelligible to all hearers was at once understood and lauded by the 'prophets' (as, of course, it should be), and the little party of music vendors were not found, not in any field whatsoever.

"Things came to pass when the inhabitants flew to the sword against many other countries on a question of the 'survival of the fittest,' and it was a long

[Continued on page 26]




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ECHOES OF MUSIC ABROAD

[Continued from page 25]

and bloody business. Many of the prophets were scragged and made to use the sword instead of the pen, with what result we do not yet know; but the little party of music-makers still went on turning out their melodies to their indifferent countrymen, much to the confusion of the few prophets who were left and the indifferent populace.

It was decided to form a society (yet another of the many they had) for the protection of the music they wrote, which no one wanted but themselves. The little party with blood and sweat found guineas to build up their society, and lo! it was found on examination that many of their swans were geese, and that many who were real nightingales would not join their own society!

Finding their melodies were not eagerly sought after, it was decided to charge heavily for any gem found in their collection, for whatsoever purpose; and the chronicles of those remote days say that the surprise and indignation of the populace knew no bounds, and the rich men of those periods carefully avoided including any of these melodies in their peregrinations to such an extent that they brought in melody from even more remote regions with bewildering success to their enterprises in every direction.

It is said the caretaker of the little society decamped with the full extent of the guineas collected, and the young melodists by slow and sure degrees were driven to earn their daily bread by honest toil, hard and regular. The great surprise was the activity of the pseudo-prophets, while the sword was destroying the enemy! It was confidently expected that they would turn to the native melodists, but peradventure it was not so.

They worked with even increasing and savage activities on behalf of the melodies written by the Choctaws, the Manchurians, the Aztecs and the Esquimaux, with the ever-increasing approbation of the populace in all parts, and of the band conductors who dug out feverishly four hundred novelties in every year! Long may their name smell evil in the sight of

all good men and true! There is no moral.

THAT this same Mr. Holbrooke is one of those persons who believe in being ruthlessly honest and outspoken even at the expense of collegial courtesy is evidenced by this terse little paragraph addressed to *Musical Opinion's* public:

"Gentle reader, I have just been invited to an annual lecture on Beethoven by Dr. Hadow. Is it not truly wonderful? Thank God, I live far away from it."

Other musicians frequently feel just like this in regard to their colleagues' work, which they are invited to enjoy, but they haven't quite such frankly expressed courage of their convictions.

ON the roster of the Chicago Opera Company for this season is the name of Juan Nadal. This young tenor is of Spanish birth, but he has made a reputation in Italy as well as his own country. Not long ago he filled an engagement in Brescia, where his singing in "I Puritani" aroused much Italian enthusiasm. His voice is of exceptional range and his top D is referred to by the *Corriere dei Teatri* as "stupendous."

J. L. H.

NEWS OF THE BOSTON STUDIOS

Boston, Oct. 6, 1917.

NEARLY all the music studios of this city have now reopened for what promises to be in most instances a busy season. Until the completion of his new residence-studio on Lime Street, Richard Platt, the well known pianist and teacher, is conducting his classes at his present studio. Mr. Platt has taken the building on Lime Street, formerly known as the old Toy Theater, and is having it

conduct the Rockford Community Chorus.

Helen Weiller to Sing in Two Brooklyn Oratorio Performances

Helen Weiller, the gifted young contralto, has been engaged to sing the contralto part in the performance on Oct. 14 of Rossini's "Stabat Mater" at St. John's Episcopal Church, Brooklyn, under the direction of William C. Bridgman. On Dec. 4 she is engaged as soloist in Mendelssohn's "Hymn of Praise" at the same church.

The Institute of Musical Art, Frank Damrosch, director, began the enrollments of new students Oct. 1 and its doors will open for instruction on Oct. 15. Among the many noted teachers who compose the large faculty of the institute are Carl Friedberg, the pianist, and Franz Kneisel and the members of his quartet. Arrangements have also been made whereby a special department for the study of the harp has been organized, under the direction of Carlos Salzedo.

Eddy Brown Meets with Serious Accident While Bicycling

Eddy Brown, the American violinist, met with what might have proved a fatal accident on Wednesday of last week. The young violinist, who has been spending the summer at Long Branch, N. J., was riding his bicycle to Red Bank. Riding across a railroad bridge he chose the wrong section of the bridge and had not gotten but half across it when a train came along behind him. He just managed to get off the track and threw himself to one side of the bridge, while his bicycle went off the other. Mr. Brown was brought back to Long Branch in an ambulance and is now recovering, although he is still somewhat lame from the fall.

Gustav L. Becker to Give Unique Recital for Red Cross

A benefit recital for the Red Cross is announced for Oct. 13 at the Country Life Permanent Exposition, Grand Central Palace, New York. Gustav L. Becker, the piano instructor and composer, will give an appropriate program of piano compositions, as well as improvisations upon "motives of the moment." The ladies will knit for the soldiers in France while the music is going on. It is Mr. Becker's belief that the knitter, listening to music, talks very little and does not disturb the performer and at the same time appreciates the music more fully than at the usual social gatherings.

KOEMMENICH LAUNCHES A NEW CHORAL SOCIETY

Former Conductor of the Oratorio Chorus Starts Opposition to Damrosch Forces

Louis Koemmenich, former conductor of the New York Oratorio Society, has started a rival organization, the nucleus of which consists of former members of his old chorus, who left it at the time of his dismissal last spring. The new society, which has already been named "The Philharmonic Chorus," has limited its membership to 200, of which more than one hundred are already rehearsing.

It was announced at the meeting of the new organization that the Philharmonic Chorus will take the place of the Oratorio Society, now conducted by Walter Damrosch, in the Beethoven-Brahms festival of the Philharmonic Society next January.

The new chorus began its rehearsals on Oct. 2, taking up the choral part of Beethoven's Ninth Symphony and Brahms's "Song of Fate."

A spring concert is also planned, at which Bach's "Christmas Oratorio" and a shorter work will be given. The secretary of the Philharmonic Chorus is William B. Tuthill, who for thirty-six years held a similar position with the Oratorio Society, but who resigned at the time of Mr. Koemmenich's dismissal.

Hunt reopened her studio this week, following a period of late-summer vacationing, as her early summer was busily spent at Cornell University, where for the second season she had charge of the voice department in the Cornell University Summer School.

Katherine Lincoln, the well-known voice teacher of this city and New York, has reopened her studio here, after a quiet summer of rest and recreation.

W. H. L.

MICHIGAN SCHOOL GROWS

Central State Normal at Mount Pleasant, G. E. Knapp, Director, Resumes Work

MOUNT PLEASANT, MICH., Oct. 2.—The Central State Normal School opened yesterday with indications of a record enrollment in the music department, despite the unsettled conditions. Marie Donner, new head of the piano department, has a large class in prospect. Helen Clarke Moore will supervise music in the training school in connection with her public school music teaching in the normal department. George Edwin Knapp, director of the department of music, has returned from a vacation spent at Crystal Lake, Beulah, Mich., except for a trip to Chicago to sing at Ravinia Park.

Rehearsals for "The Messiah" will start shortly with the normal school chorus of 125 voices. Inquiries already have come in regarding the faculty programs. These were given last year in nearby towns for a small fee, and the plan is to continue them this year, giving as many as possible in the territory that can be reached conveniently. F. W.

Hartford, Conn., Opens Season

HARTFORD, CONN., Oct. 6.—The opening event of the musical season was an organ recital at the Asylum Hill Church by Edward F. Laubin, organist and choir director, on Oct. 1. T. E. C.

Yvonne de Tréville, the soprano, was soloist at the first of the winter series of New York *Globe* concerts on Sunday, Oct. 7. Miss de Tréville sang arias from "Rigoletto" and "Louise," American patriotic songs and a group of Russian and Bohemian folk-songs.

ARTHUR NEVIN JOINS ARMY SONG LEADERS

Will Direct Singing for 40,000 Soldiers at Camp Grant

The fact that Arthur Nevin's new opera is to be produced at the Metropolitan this winter is not deterring the composer from turning to a field of activity quite removed from operatic composition. Mr. Nevin has been requested by Lee F. Hanmer, for the War Department Commission on Training Camp Activities, to train in song the 40,000 men of Major-General Thomas Barry's command at Camp Grant, Rockford, Ill., one of the largest training camps of the Middle West.

Local musical organizations at Rockford have been active in enlisting Mr. Nevin's aid in the musical work of Camp Grant, and it is expected that Mr. Nevin will, in addition to his camp activities,

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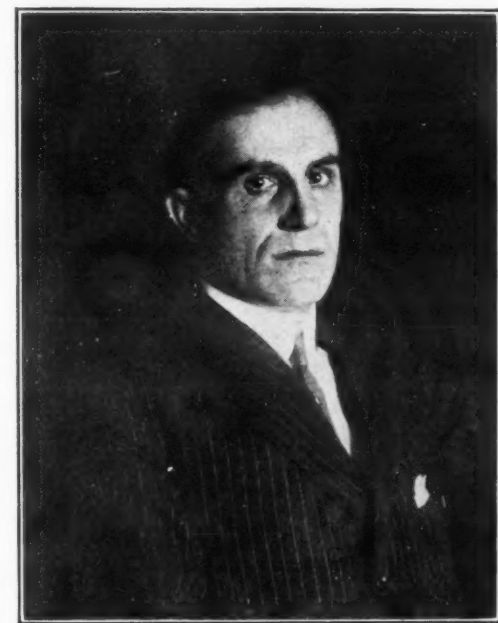
Noted Manager and Prima Donna
United at Bride's Summer Home

LOUDON CHARLTON, one of the most prominent concert managers of the present day, was married to Helen Stanley, the widely known American prima donna soprano, on Wednesday noon, Oct. 3, at the bride's summer home



Helen Stanley, Widely Known Prima Donna, Who Is Now Mrs. Loudon Charlton

at Shippan Point, near Stamford, Conn. The ceremony was performed by the Rev. Clarence H. Frank, pastor of the Baptist Church at Stamford. It was followed by a wedding breakfast for a



Loudon Charlton, One of the Leading Concert Managers

small group of relatives and friends, among whom were the bride's mother, Mrs. McGrew of Cincinnati, Mr. and Mrs. John D. Gates of Chicago, Emilie Bauer, Frances Benedict and Miss Bacon of New York. The couple left immediately after the ceremony on a honeymoon. They will make their home in New York.

Mr. Charlton has long been active directing the tours of noted musical artists, among them Harold Bauer, Ossip Gabrilowitsch, Mme. Julia Claussen, Jacques Thibaud, Pablo Casals, Guiomar Novaes, the Flonzaley Quartet and the singer whom he married.

Miss Stanley won renown as a mem-

ber of the Chicago Opera Company and later with the Ellis Opera Company, on whose tour she shared honors with Miss Geraldine Farrar, singing *Micaela* to Miss Farrar's *Carmen*. She has also acquired laurels on the concert stage.

ARTIST COURSE FEATURE OF OBERLIN'S MUSIC YEAR

Godowsky, Philadelphia Orchestra, New York Symphony and Flonzaleys to Appear

OBERLIN, OHIO, Oct. 8.—The Oberlin Conservatory of Music opened its fall season on Sept. 19 with a comparatively slight decrease in attendance. The Artist Course, which is a feature of the Oberlin Conservatory life, is to be of unusual interest this year. On Oct. 16 Leopold Godowsky, the celebrated pianist, gave the opening recital. In November the Philadelphia Symphony Orchestra, under Leopold Stokowski, will give a symphony concert.

In the same month the members of the faculty of the string department of the Oberlin Conservatory will give an ensemble concert. In January Walter Damrosch and the New York Symphony Orchestra give their annual concert, and there will also be a vocal recital during the first semester of the school year by one of the leading artists of the country. Further engagements have been made for recitals during the second semester, among them being Willem Willeke, 'cellist; the Flonzaley Quartet and another symphony concert by the Philadelphia Orchestra.

The opening recitals have been an organ recital by Dr. George Whitfield Andrews and a recital of ensemble music by Professors Koessler, violinist; Goerner, 'cellist; Breckenridge and Davis, pianists. One of the important numbers of this recital was the Dohnanyi "Serenade" for violin, viola and 'cello. Professors Koessler and Goerner were assisted in this number by Mr. Blumenau, one of the viola players of the Boston Symphony Orchestra. F. B. S.

Two Interesting Concerts Attract Newark (Ohio) Music-Lovers

NEWARK, OHIO, Oct. 8.—An interesting concert was given in the High School Auditorium on Oct. 5, by Ida Gardner, contralto, assisted by Rudolph Polk, violinist. It was in the nature of a demonstration of the Edison talking machine. Miss Gardner is a singer of uncommon charm, with admirable control of her voice. Mrs. Harry D. Hays, soprano, and Mrs. W. W. Davis, pianist, gave a joint recital on Oct. 4 at the Y. W. C. A. Mrs. Hays and Mrs. Davis, former presidents of the Women's Music Club, have both made names for themselves in the music of Newark. J. S.

Heinrich Gebhard of Boston to Open Season with Frieda Hempel

BOSTON, Oct. 5.—Heinrich Gebhard, the Boston pianist, who has been summing on his new farm in Norfolk, Mass., is now back into his busy life of music. Mr. Gebhard's concert season opens in Worcester, Mass., with Frieda Hempel. On Oct. 30 he will give his first Boston recital in Steinert Hall, and on the same evening will appear in Roslindale, Mass., with the Warnke Trio. Among his other early appearances is an engagement in Greenfield, Mass., Nov. 20 with Lady Speyer. In January he will play with the American String Quartet at Jordan Hall. W. H. L.

Edith Bideau Sings at Kansas Camp

PITTSBURG, KAN., Oct. 2. — Edith Bideau, soprano, sang on Friday for Batteries C and D of the National Army just before they left for the training camp at Fort Sill, Okla. A large crowd heard her sing and she was encored three times. Her numbers included "One Fine Day" from "Butterfly" and the waltz song from "Romeo and Juliet."

LAZARO, SPANISH TENOR, ENGAGED FOR METROPOLITAN



Hypolito Lazaro, New Dramatic Tenor at Metropolitan, and Mme. Lazaro in Their New York Home

HIPOLITO LAZARO, dramatic tenor, is to be one of the principals at the Metropolitan Opera House this season. Mr. Lazaro, who is only twenty-seven years old, was born in Barcelona,

Spain, and, although he has sung with great success in his native country, in Italy, South America and Havana, he is known as yet to music-lovers in the United States only through his phonograph records.

OPERA STARS SCORE IN MEXICO DÉBUTS

Riccardo Stracciari, Tamaki Miura and Maria Gay Warmly Praised

MEXICO CITY, MEXICO, Sept. 27.—The success of Mexico City's opera season is proved beyond any doubt. Besides repeating the operas already presented, especially "Aida" and "Otello," with the same casts as announced recently, the new operas sung in the last two weeks have been "Carmen," "Trovatore" and "Rigoletto." Besides these, Puccini's "Madama Butterfly" has been sung with a new cast, including Tamaki Miura, who made her début in it.

"Carmen" was sung on the Independence Day with Maria Gay effecting her début in the title rôle, together with Zenatello as *Don José*, Ballister as *Escamillo* and Edith Mason as *Micaela*. Maestro Dellera conducted. This is the first time that we have witnessed *Carmen* personified by a truly Spanish singer. Zenatello as *Don José* revealed himself once more as a great tenor and a splendid actor. The "Flower Song" was sung in an admirable manner. However, he has been suffering because of the climate.

At the end of the second act, on the stroke of the classical hour—eleven o'clock—of our national celebration, the curtain was raised and the chorus, with a few Mexican singers, Maria Romero, Josefina Llaca and Carlos Mejia, the tenor, sang our National Hymn amid great enthusiasm.

The third and four acts established the success of the performance and the audience left the opera house with the impression that seldom, if ever, has Bizet's work been given better.

On the 18th "Trovatore" was sung, with Rosa Raisa as *Leonora*, M. Claessens as *Azucena*, Zinovieff as *Manrico* and Lazzari as *Fernando*. The opera was another success, especially for Raisa, who is now *l'enfant gâté* of the public.

A distinguished audience witnessed the performance. For me this "Trovatore" was a revelation. It was repeated on the 21st with similar success.

Thursday, Sept. 20, marked the début of Stracciari, the noted baritone, in "Rigoletto." The audience went wild and he had the greatest ovation of this season. The rest of the cast were Mejia, the Mexican tenor, who was not in good voice, as the *Duke*, Seguro as *Sparafucile* and Edith Mason as *Gilda*. "Rigoletto" was repeated on Sunday night and will be sung again to-night.

Tamaki Miura, the Japanese singer, made her début with the Russian tenor, Kittay, in "Madama Butterfly." The house was almost full and the little Japanese singer won the admiration of the audience from the very beginning. I enjoyed particularly her dramatic power and her top notes, which were remarkably true in pitch. EDUARDO GABRIEL.

Dubinsky to Play in Chicago

Vladimir Dubinsky, the Russian 'cellist, will appear in Orchestra Hall, Chicago, on Oct. 21 as assisting artist to Mme. Schumann-Heink.

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played the *Fantasia in C Major* by Schumann with great fervor and poetical insight. The *E Flat Sonata*, Op. 27, by Beethoven, was given a most interesting and original interpretation by Mr. Cooper. The program also included a *Prelude and Fugue* by Bach and compositions by Sgambati, Chopin, Rachmaninoff and Moszkowski.

ZIEGLER INSTITUTE GIVES OPENING CONCERT

Program Presented by Vocal Students of New York School—Award Merit Certificates

The Ziegler Institute of Normal Singing gave recently its annual opening concert in the Metropolitan Opera House Building. Mme. Anna Ziegler made an address, giving an outline of the work proposed for the coming year, and other addresses were made by Frank Kaschau, head of the piano department; Helen Guest, head of the dramatic department, and by Stella Seligman in behalf of the students.

A program was presented by Bessie Macguire, Esther Stone, Elfrieda Hansen, Mildred Benton and Sara Storm Crommer, sopranos; Florence Balmanno, contralto; Dennis Murray and Arthur Bowes, tenors, and Arthur Henderson Jones, baritone. Certificates of merit were awarded to the Misses Balmanno, Benton, Dalnodar, Storm, Penorsen, Yerington, Russman, Wolfe, Gilette and Crommer and Mr. Murray.

The Institute was honored by the presence of Mr. and Mrs. Jan Collington, the former recently principal baritone of the Royal Belgian Opera, Brussels. Mr. Collington was enthusiastic over Mme. Ziegler's work and expressed his intention of attending the next concert of the Institute.

Will Organize Community Chorus in Albany, N. Y.

ALBANY, N. Y., Oct. 7.—A community "sing" was held on Oct. 1 in the auditorium of the State Education Building. The success of the meeting has encouraged the committee in charge to plan the organization of a community chorus with Alfred Hallam as director. A large people's concert will be given during the winter and park choruses in the summer.



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"May Provide the Nucleus for Similar Organizations," is the Belief of Edward M. Beck, Manager of the Company—"United States Should Be Independent Musically of Other Countries," He Says

CHICAGO, Oct. 5.—The success of the Boston English Opera Company and similar ventures will produce musical results in America far beyond the actual artistic value of the work done by this particular company, in the opinion of Edward M. Beck. Pleased by the reception accorded by Chicago music-lovers to the performance of "Trovatore" last Monday, when the company of which he is manager opened its season at the Strand Theater, Mr. Beck explained the peculiar make-up of the company and the results that will follow its success.

"Opera by all-American companies is often pooh-poohed as impossible," says Mr. Beck, "but that is because we offer no true operatic training to our native singers. In the great opera companies they are given minor parts and have to work long years, with European operatic training part of that time, to get recognition. But the Boston English Opera Company is based on the idea that our own country, the United States, should be able to produce opera from its own talent, equal to opera anywhere in the world.

"Every singer in our company is an American. Every member of our chorus is a student in one of the Chicago conservatories of music, and thus the chorus is composed of trained voices. If this company, so organized, presenting opera in English with principals and chorus good enough to win the unanimous commendation of the Chicago dailies, such as we received after our opening performance, shall make a success, it will not only encourage other similar ventures, but it will also provide a nucleus for the formation of other companies.

"There should be twenty such companies in the United States. It is our aim not only to present first-class opera in English, but also to provide the foundation for many other such companies. We have two complete casts of principals, which are successfully alternating with each other this week in 'Il Trovatore,' and we are giving the different members of our chorus chances at the minor rôles, with success. This country has the singers for splendid resident opera companies; all it needs is operatic training for them and support for the companies. We are breaking ground for future companies by establishing the custom. We do not aim to replace the great foreign opera companies, but we want the United States to be independent of other countries in its opera, even as other countries are to a large extent independent of us."

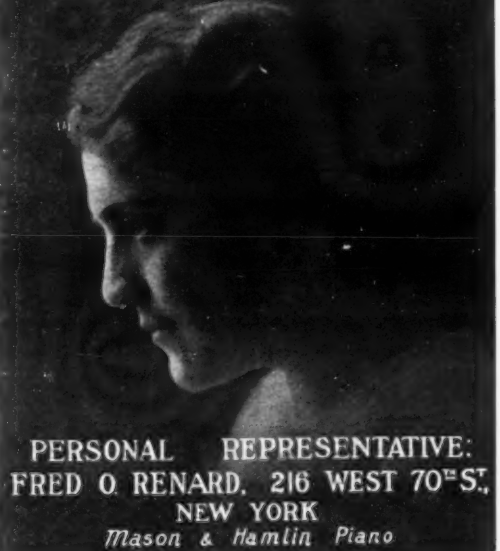
FARNSWORTH WRIGHT.

Rosalie Miller to Sing with St. Louis Symphony in January

Rosalie Miller, the New York soprano, has been engaged to appear as soloist with the St. Louis Symphony Orchestra during the latter part of January.

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University of California Glee Club Gives Brilliant Concert



Members of the California Trio (Left to Right): Milton J. Frumkin, E. W. Roberts and C. S. Edwards

BERKELEY, CAL., Sept. 21.—One of the most brilliant concerts given in years by a group of University men took place last Friday night at the University of California, when the University Glee Club gave its annual program under the direction of Clinton R. Morse. Several patriotic selections were sung, and in addition thereto were performed

several humorous musical numbers. Among the members of the glee club who appeared in detached offerings were Milton J. Frumkin, E. W. Roberts and C. S. Edwards, who together make up the California Trio. The latter was organized about a year ago. Milton Frumkin, the violinist of the trio, also distinguished himself in several other ways during the evening.

Success as Amateur Led Duncan Robertson to Elect Vocal Career

DUNCAN ROBERTSON is a young baritone whose public appearances are rapidly advancing his rank as a concert singer. Endowed with an excellent voice and a striking personality, he has the gift of establishing an intimacy between himself and his audience.

Mr. Robertson has always been passionately fond of music and began the study of the piano when very young. Later when he took up vocal work, it was not his intention to enter the professional field, but his success in private musicales was so marked that he decided to come to New York, and after a period of very close study, made his debut in recital at the Twentieth Century Club, Buffalo.

From this Mr. Robertson was engaged for a number of concerts in Canada. He has but recently returned from another Canadian tour, filling return engagements in each of the cities where he sang last year. At the last concert the auditorium was completely sold out and 500 people were turned away.

In December he was chosen by the composer of the "Flower Princess" to

sing the leading rôle at a performance given at the Bellevue Stratford, Philadelphia. Early in January Mr. Robertson was one of the soloists at a large affair at the Hotel Biltmore. He was re-engaged for a recent concert of the same



Duncan Robertson, Baritone

society and his success was even greater than on the previous occasion.

While the baritone is a proficient interpreter of Italian, French, German and English, he gives preference to his native tongue. He has worked out some charming programs of songs in English suitable for club affairs. He was specially engaged for the April 21 program of the Rubinstein Club, where he won a triumph. After his second group of songs

he was obliged to respond to three encores. From this appearance he was engaged for the Eclectic Club, where his success was so great that he was immediately engaged for next season.

In May Mr. Robertson had another Canadian tour which included appearances in Ottawa, Toronto and several smaller cities. In Ottawa he gave a musicale under the patronage of the Duchess of Devonshire, which was one of the most brilliant affairs ever given in Ottawa. He was principal baritone soloist of the recent Maine Festival, along with Galli-Curci, Percy Grainger and others. Mr. Robertson is also to appear with the Chicago Philharmonic Orchestra under Arthur Dunham, at the Illinois Theater, Chicago, on Oct. 21.

Norwegian Singers to Hold Next Convention in Portland, Ore.

PORTLAND, Oct. 5.—The Pacific Coast Norwegian Singers' Association has chosen Portland for its convention next year. A. O. Bjelland, Norwegian vice-consul, has been elected president of the association. He and the retiring president are agreed that if the war continues the convention may be abandoned next year. N. J. C.

Western Tour for Merle Alcock

A series of sixteen concerts in the Middle West will be given by Merle Alcock, the contralto, beginning on Oct. 22. The tour is being booked by Horner & Witte of Kansas City and will include many cities in which Mrs. Alcock has previously appeared. Immediately on her return to New York Mrs. Alcock will appear as soloist with the Mendelssohn Glee Club at its concert in the Hotel Astor.

NEW YORK CITY.—Sohima Kaufman, violinist, recently returned from an eight weeks' concert tour, playing to capacity houses through the West and South.

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ABORN CLASSES HEAR THE FIRST "OPERA-TALK"

Pupils of New York School Present
Excerpts from "Faust" after
Educational Lecture

The first "opera-talk" for the pupils of the Aborn Classes for Operatic Training was given at the New York school Oct. 4. The opera was Gounod's "Faust," upon which the students have been working since the beginning of the school year in September.

Milton Aborn opened the meeting, explaining that the aim of the opera-talks was to familiarize the students with the stories of the operas, sources of plots and various points of interest to the singer. Hermann Hoexter then gave a talk on the Faust legend, tracing it from its first appearance in literature down through the various languages in which it appears, and finally pointed out the differences between Goethe's version and that made by Gounod's librettists.

Pupils of the school sang the second and fifth acts of the opera, those taking part being Marie Stapleton Murray and Ruth Gordon, sopranos; Carl Trebbis and John Campbell, tenors, and Hugo Lenzer, bass. Bessie Grigor at the piano assisted Mr. Hoexter in his talk by playing themes from the different acts and later accompanied the singers.

Mme. De Cisneros's New Representative

May Johnson has been engaged as personal representative for Mme. Eleanora de Cisneros, the prima donna. Miss Johnson left New York this week on a trip through the Middle West in Mme. de Cisneros's interests.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"IN GEORGIA." By Mortimer Wilson, Op. 25. (New York: Bryant Music Co.)

If MacDowell's "Woodland Sketches" need a successor we would suggest this lovely suite of Mr. Wilson's. In this field of short programmatic piano pieces comprising a suite published under one cover nothing has been issued in some years that compares with Mr. Wilson's "In Georgia."

The superlative quality of Mr. Wilson's technique as a composer we have discussed in these columns at the time of the publication of his two massive violin sonatas and his admirable organ pieces. That quality is present in "In Georgia." From the standpoint of invention, too, the suite is very rich and spontaneous throughout.

Mr. Wilson knows Georgia—he conducted the Symphony Orchestra in Atlanta—and so he has been able to call up the mood of the South in these pieces. They are "Uncle Ned's Story," a *Moderato* in D Flat, common time, with a lovely little *allegretto* episode in G Flat, suggesting the plucking of banjos; then comes a piece called "Who's Afraid?" a *scherzo* of remarkable cleverness, contrasted with a melodic middle section in E Flat. "As the Sun Sets" is the title of the third piece, which is MacDowellish in color, and "On the Chattahoochee" is the last piece. This is obviously a river picture, with a figured accompaniment that suggests it immediately. The *Allegretto giocoso* section in F Sharp Major is a delicious little song, a choral song in feeling—Mr. Wilson has marked it *quasi a capella*—sung by darkies on the river bank. At the close of the piece Mr. Wilson recalls it in brief with telling effect.

Such a set of pieces, executed as Mr. Wilson has done them, having expended the same care and thought on them as on a sonata, can go far to make his name better known and his gift more appreciated. He is one of the best composers we have, a musician of knowledge and talent. "In Georgia" is to us the most admirable suite of new piano pieces this year; and best of all, it is not difficult to play, so that it will come within the ability of pianists of medium technique. The Bryant Music Company has issued it in a very attractive edition.

"JUNE." By Lulu Jones Downing. (New York: Bryant Music Co.)

Mrs. Downing's effective song, "June," is now published in a revised edition by the Bryant Music Company. It has been revised with excellent judgment and is now even a better song than it was. It is dedicated to Cecil Fanning. High and low keys are published.

"BUTTERFLIES." By Edward Collins. "Heart o' Me." By William Lester, Op. 71, No. 1. (Chicago: Clayton F. Summy Co.)

Mr. Collins's little song is an attractive light bit, carrying out its title in theme and treatment. To our mind the melody of a song of this type should stay in its original key more than Mr. Collins permits his to. But in the last reckoning that is a matter that every composer must decide for himself. The song is for a high voice.

Though not one of his most important songs, this "Heart o' Me" is worthy of the excellent ability of Mr. Lester. It is natural and still has subtlety. The edition at hand is for a high voice.

"CHANSON NORVEGIENNE." By Félix Fourdrain. (New York: G. Ricordi & Co.) "Rain." By Cyril Scott. (New York: G. Ricordi & Co. London: Elkin & Co., Ltd.)

The Ricordi house in New York issues a splendid edition of this Fourdrain song, one of his very best productions. As a

recital song for soprano or tenor it should have a wide hearing.

To a Margaret Maitland Radford poem Mr. Scott has written a peculiarly subtle song. The accompaniment recalls in design Sigurd Lie's "Sne." Atmospheric in plan, there is a well-defined melody for the voice, and the whole song entrances the hearer through its original and thoroughly æsthetic feeling. Our admiration for the music of Cyril Scott increases with our acquaintance with every new work he publishes. The song is issued both for high and low voice.

THE FIRE PRINCE. By Henry Hadley. (Boston: Oliver Ditson Co.)

Mr. Hadley's versatility covers the widest range. Here he gives us one of the most fascinating operettas that we know, to a libretto of excellence by David Stevens. The work is in two acts, and there is not a dull number in it. Mr. Hadley's fine melodic gift serves him happily and his sterling musicianship makes his treatment of graceful melodies all the more engaging. The overture is a *potpourri* of the various songs and is delightful. Though intended for production by amateur societies and academic musical activities, the score is worthy of a professional hearing. To write light music that is attractive is a special talent not given to many. Mr. Hadley possesses it in marked degree.

Mr. Stevens's libretto is admirably fashioned on a good story. There are issued with the score a well-printed libretto and also a stage manager's book, which will be very useful in putting on the work.

"THE WRECK OF THE HESPERUS." By C. H. Mills. (Boston: C. C. Birchard & Co.)

This setting of Longfellow's popular poem has been made for chorus of mixed voices with piano accompaniment. Its composer, C. H. Mills, is unknown to us, but whoever he is he is a good musician. His pages are hardly heated with inspiration, yet his music is always melodious, natural and written with considerable skill. He understands the handling of his choral voices and impresses us as being one of those composers who prefer a solid effect to anything else in music. The varying moods of the poem are interpreted with appropriateness and the cantata ends with a sonorous setting of "Such Was the Wreck of the Hesperus." The choral parts are not difficult to sing. A. W. K.

NEW MUSIC RECEIVED SONGS

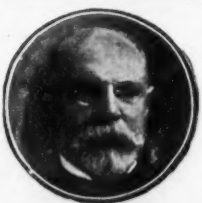
"Sweet Is Tipperary." By Jessie L. Gaynor. "If Love were Always Laughter." By Mark Mohler. (Boston: Boston Music Co.) "Into the Sunshine." By Leland Clarke. (Boston: Arthur P. Schmidt Co.) "A Vision." By F. K. Berresford. (Boston: Seneca Pierce.)

FOR THE ORGAN

"Nocturne in F." By L. J. Quigley. Transcribed by Richard Keys Biggs. (Boston: B. F. Wood Music Co.)

Two New American Songs for Anna Case's New York Recital

Anna Case, the popular American soprano, will (as last year) be one of the first artists to give a recital in New York this season. She sings Sunday afternoon, Oct. 14, in Carnegie Hall. Miss Case's program will include two new American songs and three Scandinavian songs.



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WAR FAILS TO DETER BOOKINGS IN WEST

Cities Lag a Little In Engaging Artists But Year Will Be Normal, Reports Show

LOS ANGELES, Oct. 3.—This city is the wholesale supply depot of the Southwest in musical and entertainment matters. For a thousand miles north and east of Los Angeles, the musical clubs and societies make their arrangements for the season's artists and ensemble concerts through the Behmer office in this city. While they are a little slower than usual making their choice of artists for the season just opening, the total of the engagements is up to the normal. Twelve cities in southern California alone secured their program artists through Behmer's hands.

This season the Amphion Club of San Diego will present its members and friends recitals, featuring Margaret Matzenauer, the Cherniavsky Trio, Maud Powell, Mrs. Edward MacDowell, Godowsky and Theo. Karle. Riverside follows a close second with Jeanne Jomelli, Godowsky, Efrem Zimbalist and Karle. The quiet little city of Santa Barbara selects a different list and presents Alma Gluck, Reinald Werrenrath, Yvette Guilbert and Frieda Hempel.

Long Beach offers Jeanne Jomelli, soprano; Leopold Godowsky, Efrem Zimbalist and Julia Culp. And the Fresno Musical Club presents Margaret Matzenauer, the Cherniavsky Trio, Godowsky, Werrenrath, Zimbalist, Karle, Frieda Hempel and Alma Gluck—pretty good for the Raisin City.

Claremont has a short course at Pomona College, including Jeanne Jomelli, Leopold Godowsky, Karle and possibly the Los Angeles Symphony Orchestra. The Redlands Club has not at this writing made its selection of artists, but they will be four or five of the best.

Several cities outside of this State have announced their courses of artist concerts, with others to follow. The Nevada Musical Club at Reno will offer its public Emilio de Gogorza, Harold Bauer and Margarete Matzenauer. Albuquerque, N. M., chooses Efrem Zimbalist and Karle, with others to follow. Tucson and Phoenix, Ariz., will make a selection in a few days. Sacramento has a very strong musical club that presents a big musical course. W. F. G.

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"LITTLE BROWN CHURCH IN THE VALE," THE OLDEST COMMUNITY CENTER OF WEST

Historical Building Near Nashua, Iowa, Has Been Home of "Civic Music" Since '64—Prominent Leaders of Present-Day Movement Received Inspiration Under Its Roof

By HAZEL GERTRUDE KINSELLA

(For over fifty years the writer's grandmother, an Iowa pioneer, lived but a few miles from "The Little Brown Church." The song, "The Little Brown Church in the Vale," has probably been sung in every country school-house built in Iowa during the past half century.)

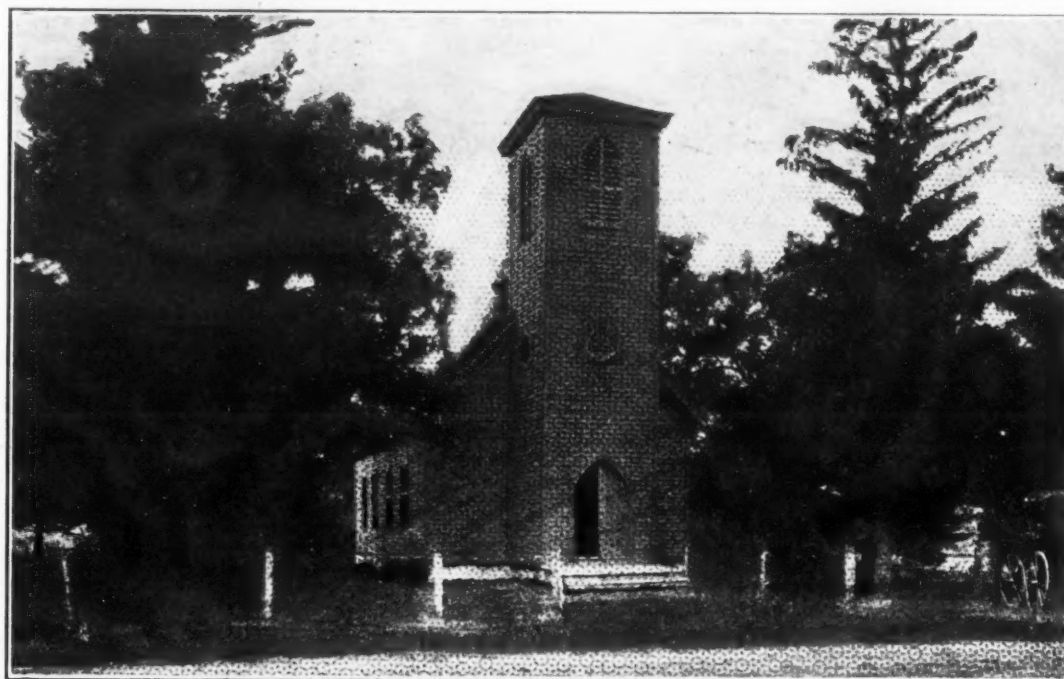
THE oldest "social center" in the West in point of continuous use, if not in the entire United States, is to be found at Old Bradford Settlement, in north-eastern Iowa, in a spot the story of which has been sung literally all over the world for the past forty or fifty years. The building which is the home of the community meetings is to be found in a beautiful little wooded glade by the side of the Cedar River, two miles inland from Nashua, Iowa, and is known far and wide as "The Little Brown Church in the Vale."

The "community singing" movement, a new feature of musical life which has been so enthusiastically cultivated in the United States during the past year or so, was a fine art in Bradford Settlement as long ago as 1864. Here, over fifty years ago, in "The Little Brown Church in the Vale," about which so much of religious, social, historical, traditional, and musical interest centers, were held "community sings," known by a different name, to be sure, for they were "singing schools" in those days, and during the years since the little building has been the educational and religious center for the pioneers and their descendants.

The songs sung beneath its roof have

been an inspiration to many later well known as community workers. Charles A. Fullerton, widely known conductor and educator of the State Normal School at Cedar Falls, and past president of the National Music Teachers' Association, and his equally well known brother, Rob-

mer hundreds of tourists visit the locality, and annually on or about June 15 a reunion of old friends is held at the church, music playing an important part. At one of the recent reunions the old settlers present sang, led by the Nashua Quartet, punctuating the ad-



"The Little Brown Church in the Vale," at Bradford, Iowa, Home of Community Singing for Over Half a Century

ert, a Minneapolis musician, were of a sturdy Scotch family of the nearby prairie, and in the early days, in company with their six brothers, joined heartily in the singing of the little hymn. The Brown Church also furnished inspiration to Dr. Homer C. House, community worker of Peru, Neb., whose father often preached in the church. Dr. House has used the song in his musical pilgrimages all over the continent. Many other leaders in community work have had their start at the Brown Church, so called because of its color.

Three years ago a semi-centennial celebration was held at the church and on this occasion community singing was a prominent feature of the program. Community organizations from Nashua, two miles away, the gateway by which one reaches the spot by rail, came over and led in the singing. Dr. William S. Pitts, aged eighty-seven, of Brooklyn, N. Y., who conducted the first singing school in Bradford in 1864, and who wrote the words and music of "The Little Brown Church in the Vale," also came from his Eastern home for the event.

Present-Day Work

A present-day feature of the musical work done there is the half-hour spent teaching the children of the community to sing, on Sunday afternoons. Hundreds of young people from nearby towns also drive out on Sunday afternoons, eat their lunches on the lawn, and in the Little Brown Church unite in community singing. All during the sum-

mer months of the year, "O, Pioneer," "Iowa, My Iowa," and other appropriate numbers.

One might tell indefinitely of the many stories associated with the singing of the little song, which was also used at the Centennial of Congregationalism in America at Hanover, Ind., a short time ago. The atmospheric charm of the spot remains with one long after the visit is ended.

The splendid community spirit of the little Bradford settlement has overflowed to the village of Nashua, which sprang up two miles away when the railroad was built on the opposite side of the river, and here one is continually inspired by the successful community events. Here a unique organization is the Columbus Patriotic Band, which works under the very capable direction of the Rev. Father Erdland, a pianist, a musician of great ability and versatility, who studied in Germany, Belgium and in Cheyenne, Benoit, Andres, France (in which college he was band leader). Father Erdland thus brings to his community work unusual experience, and already this summer the band (which rehearses twice a week) has given two public concerts in St. Michael's Hall, playing programs consisting entirely of classical compositions. Mary Harker and Mary Fangman, talented local musicians, were soloists at these concerts. Father Erdland has been invited to take charge of the Nashua Band, an older organization, and has the matter under advisement.

The Community Club, a municipal organization of public spirited citizens, W.

F. Getsch, president, and the Rev. Pease, secretary-treasurer, manage and finance annually a splendid Chautauqua in Chautauqua Park and other local concerts. The Nashua Band, which gives free concerts in Nashua and at the Little Brown Church, is under their management.

The Nashua Quartet, N. Johns, Mrs. C. R. Wallace, E. C. Baumbach and C. R. Wallace, is well and favorably known in the vicinity and sings at all important meetings.

Nashua supports two women's clubs, which do much to encourage high standards in musical art. They are the Emanon Club, Susa Wright, president, and the Isabella Club, Mrs. Ableiter, president. The Isabella Club devotes a certain portion of each meeting to community singing, and at New Year's the two clubs unite in presenting an attractive public concert.

Thus lives and reaches out the influence of the silent little church "in the valley of the wildwood"—famous for all time to come.

CONCERT OPENS OREGON FAIR

Alma Powell Pleases Huge Audience and Sings Again for Library Fund

SALEM, ORE., Sept. 26.—The Oregon State Fair, which is being held here all this week, was opened Sunday afternoon with a program of music arranged by Prof. J. O. Hall of Willamette University. Mme. Alma Webster Powell, coloratura soprano, was the New York artist engaged for the concert. A platform was erected in front of the grandstand for the occasion, and there Mme. Powell sang to 4000 people. Dr. Frank Wilbur Chace, Dean of the College of Music in Willamette University, was the accompanist. Mme. Powell was in fine voice and won applause in an aria by Erkel; "Lo! Here the Gentle Lark" (flute obbligato by R. E. Millard of Portland); "Rejoice," from "The Messiah," and "The Lost Chord," by Sullivan.

Mme. Powell consented to remain and give her services as soloist at a concert Monday evening at the Pavilion on the Fair Grounds, for the benefit of the Soldiers' and Sailors' Library Fund. A goodly sum was realized for the cause and an enthusiastic reception given Mme. Powell. The latter expressed much gratification over the work of her accompanist, Dr. Chace.

M. E. G.

Bessie Collier Ellery Gives Concert in Aid of French Wounded

BOSTON, MASS., Sept. 25.—Bessie Collier Ellery, a well-known violinist of this city, gave a recital in the fashionable summer colony at Tamworth, N. H., recently, in aid of the French Wounded Fund. Mrs. Ellery was ably assisted at the piano by her sister, Grace Collier. Their program consisted of numbers by Grieg, Sjögren, Saint-Saëns, Kreisler, Debussy, Aulin and Wagner. A large and interested audience not only appreciated the excellent playing of Mrs. Ellery, but made possible a liberal sum for the worthy cause. After a summer spent at her country home at Bryant Pond, Me., Mrs. Ellery returns to her winter residence in Brookline this month.

W. H. L.

Frieda Bennèche to Sing for Men in Training Camps

Frieda Bennèche, the gifted coloratura soprano, lately returned to New York from Garden City, L. I., where she has been staying for the last few weeks. The young singer has enlisted her services as an artist to aid the country's cause. In response to a request from the National War Relief Committee, Miss Bennèche has consented to make a tour of and sing at a number of training camps, beginning the first week in November.

Carl Orth, Boston Musician, Serving the Nation

BOSTON, MASS., Sept. 24.—Another musician of this city who is now engaged in military duties is Carl Orth, composer and teacher. After the declaration of war, Mr. Orth took up the work of a soldier in full earnest and has now become a sergeant in the 101st Regiment of Engineers. Mr. Orth is the son of John Orth, the well-known Boston composer, pianist and teacher.

W. H. L.

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A New and Original Book by Kitty Cheatham

"A NURSERY GARLAND" is the very modest title of a very great book. That this incomparable garland was "woven by Kitty Cheatham," as the cover further testifies, accounts for an inherent beauty and a significance not intimated in the three otherwise non-committal words. That simple supplementary phrase is a light in the pure radiance of which can be gathered those indelible things that the name of the author implies and the name of her present work of itself does not. It supplies the book, in effect, a spiritual connotation over and above things of this kind.

Yet are there really other "things of this kind"? Does not this newly issued compilation differ from the immemorial volumes of children's songs and stories as fundamentally as the true from the spurious, the perdurable from the transitory? "A Nursery Garland" is new and quintessentially original in conception and execution. A compendium of Miss Cheatham's message—insofar as the expression of that message can be externalized and compressed into concrete and limited form—it seems a kind of pre-visualization and prophecy of the new era, of which the early resplendence already is discernible. It reaches deep and it

"A NURSERY GARLAND. WOVEN BY KITTY CHEATHAM. PICTURED BY GRAHAM ROBERTSON." 170 pp. (New York: G. Schirmer.)

rises high. It is free from the silly, the irresponsible and pernicious nonsense which has hitherto vitiated the usefulness of so much nursery literature. In the finest, truest sense it suggests, stimulates, entertains. Such entertainment is at once re-creation and creation. Something of the sort was consummated by Miss Cheatham's earlier published book. But that, for all its sensitive charm, did not approach the present one in the force of its message, in the variety of its expression or in its scope. Rooted in the same principles, the new work is a more lavish and potent revelation of them.

The Author's Purpose

Some notion of the universality of its object may be gained from the dedication, "Lovingly, to all the children in the world." And in her exquisitely moving preface Miss Cheatham explains further the amplitude of her purpose: "It was our original intention to make this book a collection for little children, and so it is a real nursery book. The nursery, however, has expanded into a universal one and includes 'children of a larger growth.' After all, it is they who today are finding out that all must begin again as little children to be taught of the things that 'are hidden from the wise and prudent and revealed unto babes.' Often, in listening to the dear, joyous

and tender little tunes that have inspired some of the greatest musical works, I have longed to gather them from their grown-up, developed settings and introduce them in verse to their little sisters and brothers who have sprung from the same immortal well-springs of beauty, purity, simplicity and sincerity. One feels sure that working together they can and will be real peace ambassadors to all tired children of the world, who are longing to be freed from the discords of strife and to find the real music, the *harmony*, which comes from true brotherhood."

With this exalted aim Miss Cheatham assembles in the space of 170 pages a number of fragments of the greatest vocal and symphonic masterpieces of all time, simplifies them as necessary, unites them in a number of cases with verses of the greatest poets (or adds delightful ones of her own), which coincide in spirit with remarkable felicity; or else gives them as tiny wordless miniatures, veritable songs without words. Besides, there is an abundance of songs from the artist's opulent repertoire—negro spirituals, folk melodies, songs written especially for her use, children's songs she has brought to light by indefatigable research, patriotic songs of the spiritualized order of Augusta E. Stetson's "Our America"—which has differed phenomenally from all newly written patriotic anthems by gaining increased popularity from month to month—and so many other matters that even a bare enumeration of them is out of the question. The foreign songs—French, German, Russian, Danish, Japanese—have been supplied with translations, in many in-

stances the adroit work of Miss Cheatham herself. And prefacing or following some of the musical numbers will be found many of those gems of explanatory comment, so familiar to the patrons of her recitals. Several will be recognized as old friends—and one is happy at the thought they will be preserved from the ordinary fate of delicate improvisations. Yet there are few, if any, "directions for use" in this book. Miss Cheatham, in a prefatory footnote, defends the omission with the plea that "in the dawn of a new light" we should "meet in a higher and more loving co-operation, realizing always that we are each *individual revelators* and interpreters, and 'what blesses one blesses all.'"

Putting Words to Master-Strains

Undoubtedly objections will be raised against the addition of words to such things as the andante from Beethoven's Fifth Symphony (which Miss Cheatham fits to a little poem by Tennyson), to a portion of Wagner's "Siegfried Idyll," to the opening melody of Mozart's A Major Sonata, to Chopin's A Major Prelude, to the "Grandmother Minuet" of Grieg, to parts of Brahms's Second and Third Symphonies, to dances of Bach, to the shepherds' melody from the "Pastoral" symphony and to other purely instrumental pieces of this caliber. The present reviewer, as a rule, strongly disapproves this sort of thing. But *quod licet Jovi non licet bovi!* Miss Cheatham has done it with so much delicacy and tact and with so keen an eye to the psychological and educational possibilities of such a plan as to disarm criticism. And her spiritual perception has in most cases guided her choice of poems so happily that the relationship of poetry and music is not strained. Occasionally, the vocal performance of the instrumentally conceived numbers is facilitated by a transposition from the original key.

The Folk Songs

Among the folk songs will be found the deathless round "Sumer is icumen in," "Sur le Pont d'Avignon," "Il était une Bergère," "Good Morrow, Gossip Joan," "Swing Low, Sweet Chariot" and various Russian, Hungarian and Danish popular melodies. And standing out prominently among the ones of a more devotional cast are Luther's Hymn and Bach's "Mein Gläubiges Herz," the last adopted as a musical setting to "Now I Lay Me Down to Sleep."

The purely instrumental excerpts from Bach's French and English Suites, the bits from Chopin and Brahms, the Serbian and German folk tunes given without words will be found extremely useful as simple, but supremely attractive piano studies. Indeed, the book, apart from its higher aspects, constitutes a sort of happy little musical education in itself. Its practical utility is many sided.

The "Nursery Garland" contains exquisite illustrations by Graham Robertson, Miss Cheatham's co-worker on past occasions, who, moreover, has contributed a number of dainty verses to the book. Mr. Robertson, who is a pupil of Albert Moore and whose art was much influenced by the pre-Raphaelites, is in closest sympathy with the folklore and music of England and France, a fact evident in his work. His attention has been divided, for the most part, between oil painting and book illustrating. Besides painting a long series of children's portraits, he has written many children's poems and a fanciful play of his, "Pinkie and the Fairies," was produced for two years in succession in London, with Ellen Terry in the leading rôle.

H. F. P.

Carmine Fabrizio Opens His Season Auspiciously in Fitchburg, Mass.

BOSTON, MASS., Sept. 24.—Carmine Fabrizio, the local violin virtuoso, who will be heard extensively this year in concert and recital, began his season last Friday evening, when he appeared in Fitchburg, Mass., at the City Hall, in a concert arranged by Simone Belgioirno, a first trombone player with the Boston Symphony Orchestra. Mr. Fabrizio is a violinist of unquestionable talent and seriousness and his musicianly performance of numbers by Granados, Kreisler, Mme. Townsend and D'Ambrosio gave great pleasure to an appreciative audience. Mr. Belgioirno was also heard in solo numbers, and other assisting artists on the program were Celinia Fortini, mezzo-soprano; Chevalier Enrico Prati, tenor, and Pietro Vallini, accompanist.

W. H. L.

Harry Patterson Hopkins, musical director of the Savoy Theater, New York, and assistant organist of Eighth Avenue Temple, Brooklyn, has been engaged to give a series of four organ recitals at Wanamaker's during October and November.

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Concert in Picturesque Setting Stirs 5000 'Sammies'



A Flashlight Taken After a Concert for Our Soldiers at Camp Mills, L. I., on Tuesday Evening, Oct. 2. In the Center of Foreground, Seated with the Soldiers, are Seen the Artists Who Gave the Concert. Reading from Left: Evelyn Starr, Canadian Violinist; Marie Tiffany, Soprano of Metropolitan Opera Company; Directly Behind Them: William Simmons, Baritone, and A. Walter Kramer, Accompanist.



Photo by C. Curtis

Evelyn Starr Regaling the Big Audience with a Violin Solo Out in the Open



Photo by C. Curtis

Marie Tiffany, Soprano, and William Simmons, Baritone, Singing Hildach's "Passage-Bird's Farewell." A. Walter Kramer of "Musical America" Is Shown at the Piano.

THERE was a surprise in store for the concert-party that went down to Camp Mills on Long Island last Tuesday evening, Oct. 2. Marie Tiffany, soprano of the Metropolitan Opera House; Evelyn Starr, violinist; William Simmons, baritone, and A. Walter Kramer of MUSICAL AMERICA, accompanist, had prepared a program which they expected

to present in one of the Y. M. C. A. tents, where entertainments are given in the evening. On their arrival at the Hempstead station they learned that the plans had been changed.

Accordingly the concert-party was motored to the big open-air platform, where with blazing torches as footlights, etc., the concert was given. The place is something of a natural amphitheater and in it were assembled some 5000 soldiers. The change was made through the kindness of the Y. M. C. A., which loaned the concert-party to the Minnesota 150th Field Artillery. This Minnesota regiment was host on this occasion and was entertaining the Illinois 149th F. A., Indiana 151st F. A., Virginia 117th F. A., Maryland 118th F. A., and battalions of engineers from California and Texas. Marie Tiffany had sung in one of the Y. M. C. A. tents for the Sixty-ninth Regiment, New York, the week before, and had aroused such great enthusiasm among the troops that the Minnesota boys were very anxious to hear her. And so the great body of men in khaki gathered to hear the program.

Just as the artists arrived a boxing match was being "run off" on the same platform where the concert was scheduled. The ropes were taken down and the concert opened with Miss Tiffany and Mr. Simmons singing the duet, "The Passage-Bird's Farewell." Enthusiastic shouts rang out when they finished. Mr. Simmons sang the "Pagliacci" Prologue, Bruno Huhn's "Invictus," Rogers's "The Star" and John Barnes Wells's "Why?" and he might have sung many more. The quickly responsive audience cheered him and when he sang "Keep the Home Fires Burning" the men joined him on the refrain, singing with real community chorus fervor. Miss Tiffany sang Rogers's "At Parting," Lohr's "Little Gray Home in the West," Liza Lehmann's "Cuckoo"—the soldiers "cuckooed" with delight at the mention of the song!—and "The Sunshine of Your Smile," signaling the men to join her in it, which they did with great glee. She got three cheers in real college style for her singing.

Miss Starr played Sarasate's "Gypsy Airs," the Gossec Gavotte, Drla's "Sou-

venir," the Bach-Gounod "Ave Maria," and scored in them all, the applause being hearty when she finished. Such applause as our troops give for music is heard in no concert-hall. It was at times deafening and one could see how eagerly the men find enjoyment in fine musical performances. The concert was brought to a close by the singing of the "Star-Spangled Banner" by Miss Tiffany and Mr. Simmons, with 5000 soldiers joining them, standing at right-hand salute.

Jacchia to Be Boston Grand Opera Company's Principal Conductor

After commanding attention as conductor of the Boston Symphony Orchestra in its "Pop" concerts last summer, Agide Jacchia, the Italian conductor, is to be the principal conductor with the Boston Grand Opera Company this season, with which organization he was associated two years ago. Mr. Jacchia was admired in Boston last summer, for his ability to do symphonic music was in the nature of a surprise to many of his hearers, Italian conductors being regularly supposed to be at home only in operatic music.

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Bureau of Musical America,
12 Nottingham Place,
London, W. 1, Sept. 24, 1917.

THE autumn musical season of 1917 is now well on its way—the fourth of the war—and as well as promising to be a busy one the standard is of the highest, for while music has now come to be an acknowledged want in all communities it must be of the best and those who wish to spend on concerts, etc., weigh well their different values.

Next Saturday Clara Butt will set the ball rolling at the Royal Albert Hall with a song recital, at which Adele Verne will be the pianist; on Sunday there is a fine concert in the same hall.

Concert rumors, interesting though they be, take second place this week, for the autumn season of opera in English has opened at Drury Lane Theatre with a truly magnificent production of "Ivan the Terrible" by Rimsky-Korsakoff, a triumph for all, conductor, singers, orchestra and mounting; a great success.

To Robert Parker, the American bass, was assigned the title rôle and while he made *Ivan* truly terrible, with psychic understanding of the terrors of the harassed tyrant, he also lent the charm of his own personality to the picture, acting with force and subtlety and singing magnificently. Jeanne Brola, also American, was excellent and most sympathetic as *Olga*, Walter Hyde, a strong and convincing *Michael Toucha*, and most useful and excellent work was done by Powell Edwards, Ethel Toms, Doris Lemon and Sydney Russell.

The whole work rang true, no slight compliment for an entirely English speaking company in the performance of a most typically Russian opera. This was the opera's first performance in English. Eugene Goossens conducted splendidly and the evening was a veritable triumph and the pleasure and applause of a packed house augured well for the success of the season.

Sir Thomas Makes Offer

By the way, Sir Thomas Beecham has made a most sporting and generous offer to the great "Cottonopolis" and "if Manchester will provide the site he will build an opera house thereupon and run it for ten years." The orchestra is to be drawn from Manchester and the singers the best English to be had, therefore it seems likely that the provinces will be the first to enjoy the privilege of "an Opera House" all their own.

Alack-a-day, or must we say night, the Promenade Concerts are passing apace and though we are promised an extra two weeks of them, so well have they been patronized, they will soon give place to

the concerts of the Winter season, Symphony, Orchestra and recitals.

The past week has brought before us two very charming, interesting and promising young debutantes, Dora Garland, of whom we wrote last week, a violinist of the highest rank, who left her place in the orchestra to join Arthur Backwith in the Bach Concerto for two violins and a remarkably attractive and gracious performance of that work was secured, Miss Garland showing a firm, pure tone and musicianly perception and instinct. Marjorie Perkins was the second, and proved herself to be a charming and attractive young singer with a pure soprano of good quality and range. She sang the recitative and air from Debussy's "L'Enfant Prodigue" and gained many recalls and in the second part of the program was compelled to concede an encore.

Revive "Kikimora"

On Tuesday we had the revival of Liadoff's "Kikimora," an orchestra legend, weird and beautiful and well worth being more frequently heard. On Wednesday we had the first performance of Michael

Gnëssine's "D'Après Shelley," a symphonic fragment of some charm. Thursday was the first performance at these concerts of Lalo's "Divertissement," splendidly played by Daisy Kennedy, and on Friday a magnificent performance of Rimsky-Korsakoff's Piano Concerto by Benno Moiseiwitsch, and last night the Celtic note was struck by Percy Buck's "Croon for Orchestra," a delightful little Irishism which fully realizes its name, and J. H. Fould's "A Keltic Lament" from his Keltic Suite, an attractive work which was vociferously encored. Another novelty was Dora Bright's Bretonne Suite for flute and orchestra, in four movements and based on Bretonne folk songs, fresh, unhackneyed and very quaint. It caught on at once and may be placed in the gallery of first favorites.

This is "Newfoundland Week," the celebration of the 420th anniversary of the discovery of that land. And yesterday the band of the famous Newfoundland Regiment (with their dog) arrived in London, and are now quartered in the Chelsea Barracks. They have already played in Hyde Park and today will visit the Third London General Hospital and

authority on Indian folk-lore, having lived among the Zunis and made records of their aboriginal music. The group of Redskin themes played by the orchestra were: "Awakening at Dawn," a melody for flute; "Recall of the Tribal Hunters," a series of Indian trumpet signals; "Kiowa-Apache War Dance" and the "Ghost Dance." Other orchestral numbers included Meyerbeer's "Coronation March," Rubinstein's "Rêve Angélique" from "Kamennoi-Ostrov" and "Jubel" Overture by Weber. Soloists appearing that evening were Marie Partridge Price, soprano, who sang "Depuis le jour" from "Louise," and a violinist, Arthur Conradi, who played "La Folia."

Harriet Pasmore, contralto, was presented in recital by her father, H. B. Pasmore, at the Sequoia Club recently. Miss Pasmore was assisted by Irene Bonheur, soprano, and Mr. Pasmore, bass, with Susanne Pasmore Brooks and Eva Walker, accompanists.

At the Palace of Fine Arts on Sunday afternoon a concert of Hungarian music was preceded by a talk on Hungarian art by Nilsen Laurvik. Magyar music was interpreted by Gyula Ormay, pianist; Lajos Fenster, violinist; Mme. Martha Van Sturmer, soprano, and Frank Carroll Giffen, tenor. A few modern Hungarian compositions which were heard included a "Lento Funèbre," by Bela Bartok; a Valse, by Denezel; "Serenade de Carnaval," by Szendy. These Sunday afternoon gatherings about the Art Palace are proving very popular with the public and credit is due Mme. Emilia Tojetti for arranging such attractive music programs.

The San Francisco Musical Club opened its season at the St. Francis Hotel with a program devoted to American composers, John Alden Carpenter, Edward Horman, Rosalie Hausman, Sidney Homer, Arthur Foote, Victor Herbert and Horatio Parker. Lion Goldwasser was the violinist, Mrs. Herbert Mee the vocalist and Mrs. Cecil Hollis Stone the pianist in interpreting the Made-in-America program.

The members of the Woman's Symphony Association of San Francisco have been given the right by General Liggett to wear the cockade and to use the title, "Military Orchestra," on account of their services in Red Cross and Army and Navy work. This is the only women's orchestra that has that distinction.

Waldemar Lind, a violinist of prominence in the musical life of Portland, Ore., has located in San Francisco and is to be a member of the San Francisco Symphony Orchestra.

THOMAS NUNAN.

SEASON UNDER WAY IN SAN FRANCISCO

Matzenauer Recital, Municipal Concert, and Musical Club Program Fill Week

Bureau of Musical America,
1101 Pine Street,
San Francisco, Oct. 3, 1917.

MME. MARGARET MATZENAUER gave a song recital in the Scottish Rite Auditorium on Thursday evening to an enthusiastic audience. The program was made up of Italian, German, French and English songs, in which the singer displayed her superb art, creating a veritable sensation. Mme. Matzenauer had the excellent assistance of Erin Ballard, a young New York pianist, said to be a pupil of Frank La Forge. Miss Ballard played two solos as well as the accompaniments in a most artistic manner.

The Municipal Orchestra, under Frederick Schiller's direction, gave their September concert a week ago in the Exposition Auditorium to an audience of 4000. The number attracting chief interest on the program was the orchestral settings by Mr. Schiller of a group of Carlos Troyer's Indian melodies, which were played for the first time on that occasion. Mr. Troyer is considered an

the Gifford House Auxiliary Hospital. On Monday they will play at the Royal Exchange in the morning and at the Weybridge Convalescent Home in the afternoon. Tuesday there is a great concert in His Majesty's Theatre the proceeds of which go to the Prisoners of War Fund of the British Red Cross and then a tea and concert at the Royal Overseas Officers' Club.

Wednesday they will delight our blind heroes at St. Dunstan's, Regents Park; on Thursday morning they will play to their Majesties in the forecourt of Buckingham Palace and in Hyde Park in the afternoon and on Saturday will journey to Sheffield for the presentation at the Coal Aston Aerodrome of an aeroplane, "Sheffield to Newfoundland."

HELEN THIMM.



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PROGRAM

So che godendo vai (Catone, 1739) Dionisi Zamparelli
Se nel ben (1645-1681) Alessandro Stradella
Perche? (H. Heine) G. Spambati
Volksliedchen (Fr. Rückert) Robert Schumann
Im Herbst (Wolfgang Müller) Robert Franz
D'une Prison (Paul Verlaine) Reynaldo Hahn
Le Manoir de Rosemonde (Robert de Bournières) Henri Duparc
Le Repos en Egypte (Albert Samain) Rhen-Baton
Ninna-Nanna (Enrico Golisciani) P. A. Tindelli
Le Voyageur-Ballade Benj. Godard
The Vanishing Day (M. Lermontoff) A. Arensky
The Little Fish's Song (M. Lermontoff) A. Arensky
Ueber den Bergen (Karl Busse) Eugen Huile
Schmied Schmerz (O. J. Bierbaum) Heinrich van Eyken
Blow, Blow Thou Winter Wind (Shakespeare) Roger Quilter
The Leaves and the Wind (George Cooper) Franco Leoni
The Sea (Wm. Wordsworth) G. A. Grant-Schaefer
One Golden Day (Grace Denio Litchfield) Fay Foster

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POPULAR-PRICED OPERA CAPTIVATES CHICAGO

Chicago English Company Begins Its Season Auspiciously—Soloists Win Success In "Trovatore"—Boston English Forces Attract Throngs to the Strand—Christine Miller Features American Songs in First Recital of the Fall—Stock Announces Twenty-Two Native Works Which He Will Offer—Campanini Preparing for Coming Tour—Verdi's Requiem Will Be Given At North Shore Festival

Bureau of Musical America,
Railway Exchange Building,
Chicago, Oct. 5, 1917.

POPULAR-PRICED opera came into its own in Chicago this week, when the Chicago English Opera Company opened its season of opera in English with Verdi's "Trovatore." The highest priced seat in the house was only a dollar, and I do not know where one could get more operatic value for a dollar anywhere, in this country, at least. The performance was genuinely good, from the principals to the chorus and orchestra, the stage settings and the costumes, which were clean and new. The opening night was greeted by a packed house, which was generous with its applause. The quartet of principals for the opening night was composed of Hazel Eden as *Leonora*, Joseph F. Sheehan as *Manrico*, Elaine de Sellem as *Azucena*, and Arthur Deane as the *Count di Luna*. Hazel Eden won the favor of the audience immediately with her aria in the garden, "How Calm, How Balmy the Night" ("Taceo la notte"). Her tones were pure and fine, and she sang the music with a great deal of charm, intelligence and refinement. Joseph Sheehan is a veteran of the operatic stage. His voice holds up incredibly well, maintaining all of its richness and beauty, and he makes a convincing troubador. He held back nothing, but sang with power and feeling. Elaine de Sellem is a routinized actress, dramatic in her pose and gestures, and was excellently suited to the rôle of *Azucena*. Her contralto voice was emotional and replete with color. Arthur Deane sang the rôle of the *Count* with authority and grace, although his excellent work was mared by a tremolo in the bravura passages. Francis J. Tyler, as *Ferrando*, was possessed of a robust voice, but his equally robust tremolo took away a great deal from the enjoyment of his singing.

Students in the Chorus

The orchestra, under the experienced Selli Simonson, furnished adequate support, and the chorus deserves special mention. Composed of students in the different conservatories of music in Chicago, all of whom possess trained voices, accurate in pitch and pleasing in quality, the chorus sang with an earnestness and straightforwardness that might well be emulated in the big opera companies. The soldiers' chorus was especially effective.

The cast on the second night substituted Florentine St. Clair for Hazel Eden, William Wegener for Joseph Sheehan, and Alice May Carley for Elaine de Sellem. This can hardly be called a "second" cast; it is an alternative cast, which will be used on the opening night of next week's opera, Flotow's

"Martha." Arthur Deane again was the *Count*. Miss St. Clair was a very effective *Leonora*, singing with fine appreciation for its tonal values, and with obvious delight in the doing of it. William Wegener was less successful with the rôle of *Manrico* than Sheehan. Dramatically, he was convincing and fully adequate. Alice May Carley, as *Azucena*, was a surprise. She lacked her predecessor's experience in routine, but she gave an intense vocal picture of the old gipsy's emotions. Her voice gave the impression of great reserve power which was not used. With a little more experience to make her feel at ease in the stage atmosphere she will be a very valuable operatic contralto for she possesses both the voice and the temperament to make her successful.

The few rough places in the opening night's performance were ironed out by Tuesday night; the lighting effects, which had created amusement by their erratic behavior, went through without a hitch; and the opera went through with absolute smoothness.

Flock to Boston Opera

The first Saturday matinee of the Boston English Opera Company at the Strand Theater drew a throng that reminded one of gala nights during the Chicago Grand Opera season. The house was entirely sold out long before the hour for the performance to begin, and hundreds were clamoring for seats.

It was impossible after one-thirty to get near the box office without joining the great line that led around the foyer. Many who came to hear "Il Trovatore" but found they could not get tickets bought for other performances. The management states that already the seats for "Martha," which is the opera scheduled for next week, are well sold up.

The news of the excellence of the performances, together with the moderate price charged, has spread throughout Chicago, and it now looks as if capacity houses will be the rule during the Boston English Opera Company's season.

Christine Miller Scores

Christine Miller opened Chicago's concert season Wednesday morning, singing the opening recital on Carl D. Kinsey's series in the Ziegfeld Theater. Her program was devoted almost entirely to songs by American composers, the exception being a group of three impressionistic song-pictures by Felix Fourdrain, in French.

A scholarly singer, Miss Miller drew from her songs their fullest emotional and intellectual content. Nowhere was this better shown than in the reflective mood in which she sang Mrs. Beach's "The Year's at the Spring," neither rushing it nor singing it in bravura style, but giving it in a spirit of reverential thanksgiving. Her voice adapted itself to the mood of the songs, being soft and caressing in Wathall's cradle song, "Hush, My Dear," and brilliant and thrilling in "The Sailor's Wife," by Burleigh. She began her program with five old English songs dedicated to her by Alfred

G. Walthall, which caught the spirit of the old English ballads. Three "Persian Love Songs" by Louis Victor Saar were interesting, although they lacked the Oriental touch. Fourdrain's impressionistic pictures were sparkling bits of their kind, and Miss Miller prefaced each one with a descriptive talk. Burleigh's "The Sailor's Wife" is above the average of this composer's compositions. The last group comprised less interesting material: five rather mediocre songs by William Lester, Arthur Foote, William Arms Fisher, Sydney Homer and Oley Speaks. Miss Miller brought her audience to its feet by a stirring singing of the "Marseillaise" as an extra, and ended her program with "The Star-Spangled Banner."

The Edison Symphony Orchestra, composed of 100 employees of the Commonwealth Edison Company, gave its first monthly concert of its sixth season Thursday evening, in Orchestra Hall. The orchestra, under the leadership of Morgan L. Eastman, shows improvement over last season, although fourteen members who have gone to war have had to be replaced by new players from the ranks of the auxiliary orchestra. The orchestra did creditable work in different schools.

Percy Grainger, Josef Hofmann, Povla Frijsh and Ernestine Schumann-Heink have been added to the list of Chicago Symphony Orchestra soloists published last week in MUSICAL AMERICA.

Twenty-two Native Works

The full list of compositions by American composers, one of which will be played on each pair of programs by the Chicago Symphony Orchestra this season, is as follows (those marked with a star have been given in previous seasons):

Symphonic Poem, "The Eve of St. Agnes," Ballantine; Symphony, Carpenter; Symphony, Kolar; "Tam o' Shanter," Chadwick; New Suite, Sowerby; "Trois Peintures," Borowski; "Pagan Poem, Loeffler; "Three Episodes," Weidig; "Fable of the Hapless Folk Tune," Delamarter; Sylvan Suite, Brockway; "Salome," Hadley; Ballet Suite, Smith; Aladdin Suite, Kelly; "Dämmerungsbild," Brune; "Festival of Pan," Converse; "Comedy Overture, Gilbert; "The Warriors," Grainger; "Lamia," MacDowell; "American Negro Suite, Otterstrom; "June Rhapsody, Oldberg; "Tempest Overture, Paine, and "Overture, "Puck," Strube.

Begin Opera Rehearsals

Operatic rehearsals began this week at the Auditorium Theater. Mascagni's "Isabeau" and other novelties are being rehearsal, and with the arrival next week of Melba, Galli-Curci and Muratore, rehearsals will begin for the fall tour of the Chicago Opera Association, in which "Faust" and "Lucia" will be presented, with Galli-Curci in the title rôle in "Lucia" and Melba singing *Marguerite* in "Faust," in which opera Muratore will sing *Faust* and Journet the rôle of *Mephistopheles*.

Jessie Christian will understudy both Melba and Galli-Curci. She replaced Galli-Curci last season on short notice as the *Queen* in "The Huguenots," the rôle in which Miss Christian made her début in Bordeaux, France. She was immediately engaged by Campanini to sing leading rôles in the 1917-1918 season of opera. Miss Christian is an American girl, having been born and raised in Grinnell, Iowa. She sang in many important opera houses in France, and came back to America after the outbreak of the war.

Marguerite d'Alvarez, mezzo-soprano, has been added to the roster of the Chicago Opera Association. She is a Peruvian. She will sing *Amneris* in "Aida" and *Delilah* in "Samson and Delilah." She sang with Campanini when he was conductor of the Manhattan Opera for Oscar Hammerstein.

Numerous inquiries have been received asking why Julia Claussen is not again on Campanini's list of artists. The sole reason seems to be that the Metropolitan Opera Company engaged her before Campanini did, thereby depriving Chicago of the services of one of its most popular operatic artists. However, she will be heard in recital here on F. Wight Neu-

mann's series, Feb. 17, and will be soloist with the Chicago Symphony Orchestra, March 8 and 9.

The employees of Lyon & Healy, Chicago's largest music firm, formed a choral club this week, and will hold its first rehearsal Tuesday evening. L. C. Wiswell, manager of the talking-machine department, was chosen president; H. J. Fiddelke, vice-president; W. H. Ridgway, treasurer, and Miss E. Weiss, secretary. L. E. Fitzsimmons of the sheet music department will act as conductor, assisted by T. D. McCreary of the sheet music department.

Edgar A. Nelson has been appointed conductor of the Sunday Evening Club Choir of 100 voices. The eleventh season of this organization will be opened Sunday evening in Orchestra Hall.

Arthur Bissell on "Examiner"

Arthur Bissell of the Bissell & Weisert Piano Company has been appointed music critic of the Chicago *Examiner*, succeeding Albrecht Montgelas. Mr. Montgelas, who is art editor of the newspaper, took over the musical criticisms during the summer in addition to his own work. James Whittaker, former critic, who resigned last spring to enlist as a private in the artillery, is now in the Second Officers' Training Camp at Fort Sheridan, Ill.

Edna Gunnar Peterson, pianist, played Saturday for 900 Jackies, at the reception given for the enlisted men of the Great Lakes Naval Training Station. The reception was held at the Chicago Woman's Club, in the Fine Arts Building.

The first program of the Chicago Woman's Musical Club this season, at the president's reception Thursday afternoon in the Fine Arts Building, was given over to American songs by Lulu Jones Downing, Robert Just, James G. MacDermid, Edward MacDowell, Margaret Ruthven Lang, Sidney Homer and John Prindle Scott. The singers were Madison Jordan, Mrs. Calvin A. Whyland, Alfred Goldman and Sibyl Sammis MacDermid.

Verdi's Requiem will be a feature of the tenth annual Chicago North Shore Music Festival next spring. The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, has again been engaged for the festival. The five concerts will be given May 27, 28, 30 and June 4, with a matinee children's concert on the last day in addition to the evening program. The soloists and répertory will be announced later.

Nina Bolmar, soprano, sang the program at Mrs. Potter Palmer's Wednesday for the benefit of the Y. M. C. A. camps at Fort Sheridan and at Camp Grant, Rockford, Ill.

FARNSWORTH WRIGHT.

PAINE-MACBETH RECITAL DELIGHTS DULUTH, MINN.

Pianist and Soprano Appear on Same Program—Ravel's "Alborado" Given Its Première

DULUTH, MINN., Oct. 1.—The joint recital by Cordelia Ayer Paine, pianist, and Florence Macbeth, soprano, last Tuesday evening, proved the right of both artists to a high place in the musical world. The playing of Miss Paine, who is appearing this season under the concert direction of James E. Devoe, showed a sense of artistic balance and contrast. Her offerings included a Bach fugue, Liszt numbers, a new composition, "Alborado," by Ravel, heard for the first time in America, and an exacting attempt to reproduce on the piano the psychology of "Carmen," an attempt to which her fluent technique and musical intelligence were fully equal.

Florence Macbeth's lovely coloratura voice took the most delicate and intricate bits of musical ornamentation with ease and absolute surety of pitch, and sang French and English ballads as well in delightful fashion.

Both artists were heard again Wednesday afternoon in a complimentary concert to the Duluth public school children.

NEW YORK CITY.—A concert was given recently at the Waldorf-Astoria Hotel by the Waldorf-Astoria Orchestra, Joseph Knecht, conductor. Numbers by Grieg, Verdi, Tchaikowsky, Herbert, Massenet and Wagner were played.



CHORAL CONDUCTORS

Mr. Hindermeyer has a few open dates available for the "MESSIAH" during the Christmas season.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Believes Confusion in Musical Terms Is Unnecessary

To the Editor of MUSICAL AMERICA:

Permit me to make an appeal through your columns to musicians to use their united efforts to do away with such use of musical terms which tend to create confusion.

The world had grown accustomed to Italian words for expression marks. Then came in some French terms, to which there was no objection. But there was considerable opposition to the forced using of the ugly German words to express what is better said in Italian or French. The use of plain English terms has never had much vogue. The Italian is recognized as the universal vehicle for such purposes. It only remains for musicians to cut out the unnecessary words and use a vocabulary which shall be the recognized vehicle, to have a world language in that respect.

Again, teachers everywhere should object to the introduction of unnecessary new terms in theory study, and particularly to the use of any terms to supplant old ones merely for the purpose of being different.

Nothing but confusion can result unless uniformity is cultivated. Musicians will do a service by condemning the use of the words "large" or "pure" for the well-known "perfect," in speaking of intervals. To teach that the sixth of the diatonic scale is to be called "mediant" is another one of these modern innovations which tend to confusion. The third in the scale has been called "mediant" from time immemorial. The seventh degree has been called "leading note" so long that it is folly to try to change it now. The sixth is, therefore, correctly called "sub-leading note" and not "mediant." To call the sixth degree "mediant" and the second "submediant" is too foolish for common sense to entertain. Yet that is what some of the new text books teach.

The old way is as good as any and a good deal better than the mixture now proposed by authors who do not agree among themselves. The old way is as follows: First degree, tonic; second degree, sub-mediante; third degree, mediant; fourth degree, sub-dominant; fifth degree, dominant; sixth degree, sub-leading note; seventh degree, leading note; eighth degree, tonic. Super-tonic was sometimes applied to the tonic above the first degree.

The following mark — or — has been variously interpreted by writers on the subject of technics; some have admitted they do not know what it means. My instructors were explicit about it. It means to hold the note for the full time and to lift the hand at its expiration. It has the effect of *Rubato* to a slight extent, and distinguishes it from *Legato*.

I might go on indefinitely to unravel some of the confusions into which the pedagogic part of the musical world has fallen and find probably that some of the newer ones have never heard of the old ways.

Some of these new wisecracks talk about modern harmony as if they really had something new, like a chick just out of its shell which finds its first pebble.

Music was formerly regarded as the "heavenly art," the gospel of beauty. But it is changing to the gospel of ugliness, the "Hellish" art. The things which we formerly abhorred have become "Au fait." Harmony has become discord and technic has followed suit.

Very truly yours,
D. W. MILLER.

Norwood, Ohio, Oct. 4, 1917.

Spread of Community Music

To the Editor of MUSICAL AMERICA:

Would you be interested to see another instance of the spread of Community Music? Enclosed is a clipping from the *Daily News* of Batavia, N. Y., of Aug. 18. One of the first things I heard on my return to this country after

several years passed in the Orient was your stirring speech on community music given at the Hippodrome meeting early this year. It inspired me to do what I could to start a Community Chorus here, where I have been spending the summer. The Chamber of Commerce co-operated and Mr. Barnhart recommended Dr. Charles Woolsey of Erie as leader. Dr. Woolsey has justified all that Mr. Barnhart said of him and has produced music where none was before from enthusiastic audiences.

It has been a great pleasure to recall in this way my former connection with musical life, which was such a happy association.

With kindest regards,
Sincerely,

FRANCES SEAYER.

415 East Main Street,
Batavia, N. Y., Sept. 26, 1917.

[Mrs. Seaver managed for some years chamber music concerts, Kneisel Quartet, Barrère Ensemble, etc. The speech by Mr. Freund, referred to in the above letter, was delivered on Sunday, April 29, 1917, in the New York Hippodrome before an audience of 5000 people, representing the best citizenship in New York. The purpose of the meeting was to encourage a wider interest in and support of the New York Community Chorus. The tremendous enthusiasm and interest aroused at the time by Mr. Freund has gone far and wide and is directly responsible for the start of community choruses in various parts

of the country.—Editor of MUSICAL AMERICA.]

An Appreciation

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA is essential to my daily work in the classroom. It furnishes me with live, up-to-date material about the leading artists and adds much to the interest in the appreciation lessons. The Art Supplements furnish us with pictures, the Victrola with renditions by the persons represented and current events with those little personal incidents in the lives of the noted that add to our general knowledge.

One of the many things for which I am grateful to Cornell University is her introduction of MUSICAL AMERICA to me.

Respectfully,

LAURA A. POWELL.

Departmental School,
Marion, Ind., Sept. 30, 1917.

From the Man Who Has Greatly Aided to Make the "Song and Light Festival" in New York a Success

To the Editor of MUSICAL AMERICA:

I desire to thank you for the intelligent and appreciative notice you have given me from time to time in connection with the "Song and Light" festivals, particularly that contained in the number of Sept. 29. I think the photograph of which you gave a reproduction is a very remarkable one.

Yours very truly,

CLAUDE BRAGDON.

Rochester, N. Y., Oct. 3, 1917.

INTRODUCING JASCHA HEIFETZ, NEWEST OF VIOLIN VIRTUOSOS

"Pink Cheeked and Curly Haired—Much Like a High School Boy," Is This Celebrated Russian for Whom Great Things Are Predicted—A Two Months' Trip from Petrograd to New York

A VERY quiet and unassuming young person, Jascha Heifetz—in private, at least—lacks all the circumambient glamor traditionally accredited the virtuoso. One obtains the idea that his stage personality must be extremely engaging and sympathetic, though, in all, unobtrusive; also, that his artistic sensibilities are of the finest. His attitude in conversation is one of reticence, almost of shyness. He talks as little as Zimbalist did when he first came here and vouchsafes laconically only such information about himself as an interviewer specifically requests. For one of whom such glowing things are written, for whose doings such incandescent promises are put forth, the young Russian violinist is singularly free from mannerism and the cruder excrescences of genius.

Mr. Heifetz came from Petrograd to New York by way of the Trans-Siberian Railroad, Japan and California. The trip took the better part of two months. Previous to his departure from Russia he had been playing there—for, according to him, neither war nor revolution severely interfered with the musical life of that country. His American season begins with a New York recital on Oct. 27 and shortly thereafter he has an orchestral appearance. During the year he will be heard with both the New York Philharmonic and the New York Symphony Orchestras.

Not exactly young enough to be described by the opprobrious term "prodigy" Mr. Heifetz is yet sufficiently juvenile to command the wonder of music-lovers if the superlative reports circulated of his gifts are true. Pink-cheeked and curly-haired he has much the appearance of a high-school boy. But he has been a "prodigy" in his time. An infant one, moreover. For he played the violin at three and at six appeared in public, with no end of glory, it seems, to himself. But his prodigyship did not interfere with his studies nor cause his talent to run to seed by the time he

had rounded out his fifteenth year. To cap the climax of his musical education he spent three years under Auer. His concert tours have taken him through Russia, Germany and the Scandinavian countries. London will be open to a visit after the war. After the war, likewise, he hopes to reappear in Berlin. He enjoys playing in Berlin.

His Artistic Creed

A few articles from Mr. Heifetz's artistic creed: He likes recital work as well as orchestral appearances and vice versa. He does not disapprove the use of concertos with piano accompaniment for recital purposes. He does not avoid sonatas at recital functions, as do so many other violinists in the belief that a sonata affords insufficient opportunity for personal resplendence. He does not shun the much played landmarks of violin literature just because they are much played any more than he thinks a great pianist like Paderewski or Hofmann avoids Chopin because much of Chopin has been mauled and man-handled through several generations. And his tastes are catholic, enabling him to extract the full joy of the good of all schools of composition.

"What would you have," he exclaimed in regard to the performance of concertos with piano accompaniment. "When you have played a sonata and a group or two of short pieces don't you need something else to fill out the program? And what else can you find? I admit that I should make an exception in the case of the Beethoven Concerto, which cannot be made effective or natural without the orchestral background. But you can be fairly successful with the Brahms and surely can get away with the Tchaikowsky, the Mendelssohn, the concertos and the 'Scotch Fantasia' of Bruch, to say nothing of the older concertos—those of Mozart, of Bach and the old Italians. Among the Russian works

that I play I ought to mention the concert of Glazounow. Cui is one of my favorites as a creator of short pieces."

As to Summers

Mr. Heifetz is a hard worker, except in summer, which he devotes first, last and all times to recreation and rest, not tormenting himself with teaching, composition or unrelenting practice. In season, however, he has little time for anything but his music—rehearsals and the stress of keeping in trim granting him little leisure. Here and there a transient spare moment gives him chance to indulge in one of his three hobbies—reading, cards, photography. For his skill in handling the camera he himself vouches. And the fact that he brought a camera to America with him at a time when such appliances are regarded as sinister seems to prove that his devotion to picture-taking may, perhaps, be quite as fanatic as that of the usual species of camera fiends.

Incidentally, Mr. Heifetz, like a true Russian, is a capable linguist. He speaks good French and excellent German (which last he is somewhat timorous about exercising on the streets of New York). But his English is still in abeyance.

H. F. P.

HEINROTH IN VANGUARD OF PITTSBURGH RECITALISTS

Beethoven Symphonies Subject Matter of Organist's Opening Program—Other Local Concerts

PITTSBURGH, PA., Oct. 8.—Although the new organ being built in Carnegie Music Hall is not finished, Director Charles Heinroth, who presides at the keyboard and is director of music of Carnegie Institute, last week began a series of free lecture-recitals to take the place of the organ recitals until the big instrument is ready.

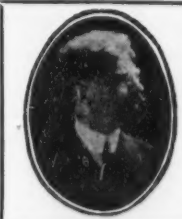
At his first recital of the season he chose for his subject matter Beethoven's nine symphonies. Mr. Heinroth was assisted by Charles N. Boyd, the musical illustrations from the symphonies being taken from two-piano arrangements. Mr. Heinroth has always made his lectures a feature of the Lenten season, but not desiring to allow interest to lag in these public recitals, lectures have taken the place of organ recitals for the present.

The Pittsburgh Musical Institute gave the first of its recital of the season last Friday night in Carnegie Music Hall, at which time the soloists were Ernest Gamble, basso; Bernard Sturm, violinist, and Herbert S. Conover, cellist. These are members of the institute faculty, and William H. Oetting and Dallmeyer Russell of the same institution were accompanists. The program was a highly entertaining one, the opening offering being Godard's Op. 72 Trio for piano, violin and violoncello. Mr. Gamble gave Elgar's "Land of Hope and Glory" and as a concluding number sang "Danny Deever," by Damrosch. Mr. Sturm among others played Wagner's "Prize" Song.

Henry Charles Gerwig, the North Side musician, has been giving a series of concerts in the Eleventh Presbyterian Church that have been attracting attention. The soloists last week included Zoe Fulton, contralto; Mrs. Marjorie Keil Benton, soprano; Joseph Seifert, tenor; Mr. Huseman, basso; Edith Friedman, pianist; Mr. Wild, organist. One of the most delightful numbers was Butterfield's "Father, Lead Me by the Hand," from "Belshazzar." Nevin's "Oh That We Two Were Maying," by Mr. Seifert and Miss Fulton, was a gem. Miss Fulton gave a very pleasing reading of Griswold's "The Chimney Song" and Fritz Kreisler's "The Old Refrain." Miss Fulton's lower tones are particularly delightful. Mrs. Benton has a voice of pleasing wide range. Miss Friedman is a very gifted woman. Mr. Huseman sang some character songs and Mr. Wild gave several organ numbers that were pleasing. Mrs. Benton's singing of Speaks's "When the Boys Come Home" was exceptionally well received.

E. C. S.

COLUMBUS, OHIO.—The opening reception of the Grace Hamilton Morrey School of Music was held last week, the guest list numbering above eight hundred callers.



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ORRIN BASTEDO EMERGES FROM HIS SUMMER SECLUSION



Orrin Bastedo, the Baritone, and Mme. Bastedo at Their Retreat in Merrill, N. Y. Observe the Unique Construction of H's Music Room in the Woods

ORRIN BASTEDO, the baritone, who was heard at one of the Biltmore Morning Musicales last season and who appeared in many concerts and recitals in the East, has just returned to New York from his beautiful summer estate,

ARTHUR MIDDLETON BEGINS TOUR

Metropolitan Baritone Opens Season in Ohio—To Give Recital in New York

ARTHUR MIDDLETON, baritone of the Metropolitan Opera Company, returned to New York a few days ago from his summer home at Musicolony, R. I., where he spent a quiet and restful summer in the cozy bungalow he built two years ago. Mr. Middleton is another of the many artists who believe in the great recuperative value of a complete summer rest. He does not look at a piece of music from the time he goes to Musicolony until he returns to New York. It is the sort of change which "sets up" an artist, in Mr. Middleton's opinion.

The New York public will be given its first opportunity to hear this gifted baritone in an entire recital program of songs in Æolian Hall, Oct. 29.

Mr. Middleton opened his season with an appearance in Muscatine, Ohio, Tuesday of last week. Other October dates include an appearance in the Ellis Course at New Bedford, Oct. 16; Pittsburgh, Pa., also in the Ellis Course, Oct. 18; Washington, D. C., in joint recital with Claudia Muzio in the Ten Star Series, Oct. 26; recital in Æolian Hall, Oct. 29, and two other appearances in Ellis Courses at Worcester, Oct. 30, and Springfield, Mass., Oct. 31. In Worcester Mr. Middleton will be one of a quartet of Metropolitan singers, which includes Martinelli, Sophie Braslau and Mabel Garrison.



Arthur Middleton, Baritone, of the Metropolitan

Camp Rest Haven, at Merrill, N. Y. He made the trip to the city by motor and was accompanied by Mrs. Bastedo and their charming little daughter, Dolce.

Mr. Bastedo has a fine cottage, delightfully located in the woods and in close proximity to a lake on which he and his family spent much time in their power boat. Mr. and Mrs. Bastedo entertained a number of prominent musical people at various times during the season.

GALLO FORCES IN MONTREAL

San Carlo Opera Company Continues Brilliant Success

MONTREAL, CAN., Oct. 8.—Following the brilliant success of the San Carlo Opera Company here in the opening performance of "La Gioconda," two notable operas were given at His Majesty's Theater last week, when "Carmen" and "Martha" packed the house to overflowing. Hundreds were turned away.

Salazar as *Don José* and Joseph Royer as *Escamillo* were tumultuously applauded, as was Stella De Mette in the title rôle of the Bizet work. Louise Darcelee made a favorable impression as *Micaela*.

In "Martha" the principal singers were Mme. Vaccari, Stella De Mette, Messrs. Agostini and Antola. A sold-out house welcomed Fortune Gallo's operatic forces. Chorus and orchestra acquitted themselves well. "Aida" was given later in the week.



Mrs. A. O. Mason

HIGHLAND PARK, ILL., Oct. 7.—Mrs. A. O. Mason, pianist and composer, died at her home, Sept. 30. She had recently celebrated her sixty-second birthday and, although her health had been poor for several years, she was not considered to be in danger. She was stricken with a severe heart attack and died within an hour.

Mrs. Mason, who before her marriage was Cara Pratt, was born at Kewanee, Ill. She began the study of music at an early age in her native town and before she was twenty was a student at the Chicago Musical College. She later went to Europe and became the pupil of Lebert, Kullak and finally, in 1880, of Liszt. Returning to America she gave frequent recitals and played also with the New York and Boston Symphony orchestras.

In 1882 she became the wife of Alexander O. Mason of Chicago and, although she gave up her professional career, she continued to play frequently in public for charity. She also devoted a great deal of time to composition and published many songs and instrumental numbers. In 1916 Mrs. Mason also published a volume of original poems.

She is survived by her husband, two sons, Norman and Archie, and two daughters, Mrs. W. F. Peter and Blanche Van Dyke.

Aurelia Litsner De Fère

BROOKLYN, N. Y., Oct. 9.—Aurelia Litsner De Fère, for many years a teacher of voice, died at her home on Sunday, Oct. 7, at the age of eighty-two. In her youth, Mrs. De Fère spent a good deal of time as a student in Paris, winning a first prize at the Conservatoire. Returning to America, she opened a conservatory of music in Brooklyn and became prominent in the musical life of that city. She is survived by one son.

Emory P. Russell

PROVIDENCE, R. I., Oct. 4.—Emory P. Russell, who has been director of music in the public schools of this city for the past twenty-five years, died suddenly at his home here Oct. 1. Mr. Russell was known throughout the country as an author and teacher of music. In 1882 he was elected director of music in Providence, which position he has filled with conspicuous success.

Since his residence here he had been much in demand as a teacher in many colleges and university summer schools. He taught at Cornell University, University of Chicago and Washington and Jefferson College and was instructor in method in the New York University and University of Virginia summer schools.

More than 2500 supervisors of music who have studied under him are now using his methods.

Mr. Russell was the author of several publications, among them being "Helps in Music," "Chromatic Dictation," "Primary Exercises" and "Chromatic Ladders." He was also the author of many songs and was the compiler of the "Bacon



The Late Emory P. Russell, Authority on Public School Music Pedagogy

Song Collection," now in use in the high schools here.

Mr. Russell is survived by a wife and two daughters, one of whom is Mrs. Olive Emory Dawley, well-known soprano. A. P.

Oscar Pappenheimer

ATLANTA, GA., Oct. 8.—Oscar Pappenheimer, a musician deeply respected and admired in Atlanta and a promoter of the best in the city's music, died last month after a lingering illness.

Mr. Pappenheimer was a guarantor of every year of the city's eight seasons of Metropolitan Grand Opera and directed several brilliant concert seasons here. His Monday evening musicales were unique among musical events here, and were attended by a great many musicians and music-lovers. Informal programs were given in an atmosphere truly cultural.

Mr. Pappenheimer had a remarkable collection of musical manuscripts, rare editions, as well as a splendid selection of the classics and modern compositions.

Emile Grey

BROOKLYN, N. Y., Oct. 4.—Mme. Emile Grey, the harpist, died in this city Monday after a short illness. She was born in Dublin, the daughter of the late John W. Glover, one of Ireland's best known musicians and composers. She came to the United States a number of years ago under the management of the late Maurice Grau, and played for several seasons at the Metropolitan Opera House.

Later Mme. Grey was engaged in the orchestras of Mrs. Patrick Campbell, Beerbohm Tree and other artists as harp soloist. Before coming to the United States Mme. Grey was harpist at Covent Garden and Her Majesty's Theater, London, and several times played by command before the late Queen Victoria and King Edward.

Emma Stedman Nash

HARTFORD, CONN., Oct. 6.—Emma Stedman Nash, sixty-three years old, a prominent music teacher of Brooklyn, N. Y., died yesterday at the Hartford Hospital following a long illness. She was a member of the Central Congregational Church in Brooklyn and was well known in that city for her musical ability, being a piano teacher for several years there. W. E. C.

Emil Auderegg

Emil Auderegg, stenographer for the Metropolitan Opera Company and a favorite with its stars, died Friday at the Polyclinic Hospital, New York. He was born in Italy and came here five years ago. The funeral will be held privately at the Campbell Funeral Church.

Evie Greene

Evie Greene, soprano, well known some years ago as an English musical comedy singer, died last month at her home in Southsea, England. The singer was born in Portsmouth and made her first appearance on the stage in London in 1895. In private life she was the wife of Commander Ernest Kennaway Arbuthnot, R. N.



QUEBEC.—Joseph Vezina, who has been organist for five years at the Bascilla, has been re-engaged for that position.

WINNIPEG, MAN.—The new organ in All Saints' Church, was inaugurated last month. Nelson Gee is organist and choir-master.

MONTREAL.—Evelyn Boyce has been engaged by the Hotel Windsor to manage a series of concerts to be given in the hotel ball room.

ZANESVILLE, OHIO.—Mary Spencer Conrade gave a lecture on "The Orchestra," Oct. 4, illustrating her talk with graphophone records.

WELCH, W. VA.—The Chaminade Musical formally opened its season's work with a recital at the home of Mrs. L. C. Anderson, on Oct. 2.

LITTLE FALLS, N. Y.—Mrs. Reba Broughton Maltby has been engaged as organist at Emmanuel Episcopal Church to succeed Professor F. R. Bullock.

PARIS, TEX.—Corinne Dargan Brooks recently gave an organ recital at the Central Presbyterian Church, playing numbers by Guilman, Lemare and Westholm.

FAIRMONT, W. VA.—Grace Cole, soprano, gave a concert for the benefit of the Red Cross, Oct. 3, at the Grand Theater, before a capacity audience. Carl Bernthaler was accompanist.

WHEELING, W. VA.—Elmer G. Hoelzle, formerly of Cleveland, Ohio, has been engaged as choir director by St. Luke's Church. Mr. Hoelzle, who is a singer and teacher, will open a studio in Wheeling.

CHARLES CITY, IA.—Charles E. Fullerton, director of the music department of the State Teachers' College, lectured before the teachers of this county and others at the high school auditorium on Oct. 1 and 2.

BOSTON.—Leo Roy has been engaged as professor of harmony and composition by the Musical Institute directed by G. M. Calmoutier. The institute has schools in Boston, Woonsocket, Providence and Newport.

GRANVILLE, O.—A recital was given recently at the Denison Conservatory of Music by Karl Eschman, pianist. His program was made up of numbers by Bach, Haydn, Brahms, Hugo Kaun and MacDowell.

BOSTON.—Gordon Balch Nevin has resigned his position as organist of the Second Presbyterian Church of Cleveland, Ohio, to take charge of the roll-cutting department of the Ernest M. Skinner Company.

AVON, CONN.—The choir of East Avon Church gave a farewell gathering for the leader, Minnie Cowles, at the home of Mrs. C. B. Hadsell on Sept. 30. Miss Cowles was presented with a pearl pin on behalf of the choir.

CLARKSBURG, W. VA.—The Clarksburg Orchestral Society gave its initial concert on Sept. 30, at the Robinson-Grand Theater. The soloists were E. Clyde Beckett and Carrie Coleman. Edmund Squifflet accompanied the singers.

TORRINGTON, CONN.—A harvest cantata, "The Festal Song," by Turner, was given recently by the Methodist choir, assisted by Mrs. Lillian Williams Grey, soprano, under the direction of Grace Hand, organist and choir leader of the church.

MARIETTA, OHIO.—Hilma Becker, local violinist, has been engaged as instrumental music instructor in the High School. She will undertake the organization of a school orchestra and students taking part will be given credit toward graduation.

SPRINGFIELD, MASS.—The Tuesday Morning Music Club held its first meeting of the season recently. The program was given by Mrs. Charles Dwight Reid, Mrs. Frank S. King, Mary K. Allen, Mrs. John J. Bishop, Josephine Bowden and Anna M. Wollman.

ORANGE, MASS.—A concert was given in the Town Hall on Oct. 3, under the auspices of Athena Chapter, Order of the Eastern Star, by Gladys Beulah Powers, contralto; Dr. Marion Bowker, flautist, and Mrs. K. Muriel Brazer, Mrs. E. E. Gridley and Ethel L. Farley, pianists.

MERIDEN, CONN.—Stanley R. Waterman of this city has been appointed organist and choirmaster of the Divinity School of Yale University. Raymond P. Freemantle, a prominent church singer of Meriden, has been ordered to report for service in the Naval Reserves.

FLINT, MICH.—Llewellyn L. Renwick of Detroit has been added to the faculty of the Baker Conservatory of Music as teacher of organ and harmony. Mr. Renwick was for some years with the conservatory of music at the University of Michigan, and more recently with the Detroit Conservatory.

ATLANTIC CITY, N. J.—Mrs. Kathleen Bennett Golding, soprano, wife of E. A. Golding, editor of the Atlantic City Press, was soloist at a concert, Sept. 30, given under the auspices of the Y. M. C. A. for the sailors from the League Island Navy Yard. Mrs. Alice Warren Sachse was accompanist.

GRAND RAPIDS, MICH.—Organ recitals were given by Harold Tower on Oct. 5 and 12 in the St. Mark's Cathedral here. Recitals for Oct. 19 and 26 are announced. Mr. Tower will have as his assisting artists Master Cecil Abbott, soprano; Leon F. Beery, tenor; H. Olin Ingleman, basso, and the St. Mark's choir.

CHICAGO, ILL.—Hans Merx has returned from New York to resume work as diocesan superintendent of church music in the Roman Catholic churches of Chicago. He will give a series of lectures at the Catholic College for the organists and choir directors of the Chicago archdiocese, on Palestrina and the Gregorian Chant.

HUNTINGTON, W. VA.—The question of the removal of the Morris Harvey College to Charleston, has finally been disposed of by the fact that the trustees are proceeding with the erection of an addition to the Music Hall. The new structure will provide class rooms which are needed to accommodate the increasing number of students.

PORTLAND, ORE.—David Campbell, head of the Whitman College Conservatory of Music, Walla Walla, Wash., is awaiting summons to go with the troops to American Lake for military training. Mr. Campbell is a brother of President P. L. Campbell of the University of Oregon. It is believed that he will go to France as an interpreter. Mr. Campbell studied with the Swiss virtuoso, Rudolph Ganz, and is well known throughout the Pacific Coast States.

SPokane, WASH.—The Montague Opera Company lately gave the first entertainment in the Lyceum course at the First Methodist Church, being heard by a large and enthusiastic audience. The program, which was of the lighter kind, included solos, trios in costume, a reading and a Japanese sketch. Altha Montague, who possesses a contralto voice of good quality, gained an encore for her solo "Ishtar," by Spross. Edna Reynolds' light and pleasing soprano also helped to make the concert a success. In Haydn Thomas the company has an excellent basso. The tenor, John Eicherberger, was roundly applauded.

CHARLES CITY, IA.—A forum modeled after the Chicago Sunday Evening Club, has been successfully established at the Y. M. C. A. The following concert companies are those that have been engaged so far for the coming season: Rob Roy Male Quartet, Suwanee River Quartet, Festival Trio, Del Mar Ladies' Quartet, Floyd Featherstone Company, Gray Lhevinne Company, Princess Watahwaso Company, Cathedral Quartet, of Chicago.

URBANA, ILL.—Two important recitals were given recently at the University of Illinois. On Sept. 23, J. Lawrence Erb gave the ninetieth organ recital in the Auditorium, playing numbers by Bach, Guilman, Calkin and Gordon Nevin. On Sept. 25, a faculty recital was given in the Chapel by Edna Treat and J. Henri van den Berg, pianists; Mabelle G. Wright, pianist; Olga Leaman, soprano, and Edson W. Morphy, violinist.

BIRMINGHAM, ALA.—The eighteenth community sing was held in the Bijou Theater on Sept. 30, under the direction of Robert Lawrence. The Birmingham Philharmonic Orchestra played the "Crown Diamonds" Overture and a movement from Haydn's "Surprise" Symphony. Solo numbers were contributed by Mr. Lawrence, who has a fine baritone voice, and Hugo Olk, violinist. Mrs. Robert Newman was the accompanist.

ALBANY, N. Y.—May E. Melius has been engaged as organist of St. Paul's Church until the return of T. Frederick H. Candlyn, now in the training camp at Ayer, Mass. Mr. Candlyn left a week ago and has already been made a corporal. Miss Melius is president of the Monday Musical Club and is a pupil of Dr. Frank Sill Rogers. Dr. Rogers has been chosen the successor of John B. Archer as conductor of the Pittsfield community chorus.

PHILADELPHIA.—The choir of the Second Presbyterian Church has been reorganized under the direction of N. Lindsay Norden and the number of singers increased to twenty. The music will be a special feature of the evening services. It is the intention to develop this choir in the art of unaccompanied singing and the choral selections at these evening services will include a cappella anthems in four, six and eight parts, as well as many other standard selections. The quartet consists of the following Philadelphia singers: Mildred Fass, soprano; Clara Yocum Joyce, contralto; Ednyfed Lewis, tenor, and Mr. J. J. Joyce, bass.

CHARLES CITY, IA.—The Boys' Band, composed of thirty-two members, was reorganized this week and a committee of management comprised of five members was appointed to assist the director, Prof. E. A. Sheldon. Mr. Macmillan is the manager of the band. Clarence Wolf was appointed assistant director. They have increased their practice rehearsals to a minimum of one and a half hours every Monday evening. A public concert will be given in a few weeks to provide money for new suits. A soloist from abroad will be engaged for the concert. A supply of new music was ordered and plans for a busy season have been arranged.

WASHINGTON, D. C.—The lobby concerts of the Young Men's Christian Association have opened for the season and promise to be more popular during this winter than last season. These will take place on Monday evenings. The recent concert was offered by the Y. M. C. A. Orchestra, under the direction of H. W. Millett. Jerome H. Williams, pianist; H. W. Millett, violinist, and J. Lewis Moneyway, reader, participated. The orchestra gives promise of becoming a feature of the institution. Mr. Williams was heard in several of his own compositions, as well as "Sous Bois" (Staube), "Nocturne" (Debussy) and "Staccato Etude" (Rubinstein).

TORONTO.—A concert was given in the Margaret Eaton School of Expression on Sept. 25 by the pupils of the Hambourg Conservatory, for a local charity. The following pupils of Mr. Carboni, head of the vocal department, took part: Winifred Parker, Ruth Thom, Arline Thorley, Gwendoline Osborne, Dora De La Lowe, Mabel Manley Pickard, J. R. Hallman, T. Bernard Kennedy, J. Detwiler, U. Belloni, L. Dusseau, Margaret Breen and R. Shields. Mr. Carboni accompanied his pupils. Others on the program were Bertha Clapp of the piano department; Georges Vigneti, head of the violin department, and Ellwood Genoa of the elocution department.

GERMANTOWN, PA.—The thirteenth annual piano recital by the students of the Germantown School of Music, Albert Hustler, director, was given in the Free Library at Vernon Park on Oct. 4. Those taking part were Warren West, Norman Paul, Marcella Allard, Flora May Lowry, Eleanor Lear, Martha Dickson, Royden Wunder, Elsie Bridden, Albert Guhl, Doris Lambert, Marian Miller, Florence Smith, Edith Hitchon, Spencer Engle, Helen Good, William Binns, Agnes Kee, Mildred Williamson and Gladys Hunt.

SPokane, WASH.—At a recent reception of the Italian Red Cross, presided over by the royal consul of Seattle, a short musical program was given by Alice Schumann, Mrs. J. G. Cunningham, Alice Andrews Ham, Harold Frazer, Homer McDonald and Raymond Metz. Miss Schumann sang a number from "Gioconda," winning an encore. She also joined with the other artists in the sextet from "Lucia," which had to be repeated. Mrs. Cunningham gave the "Caro Nome" with much brilliance, and the quartet from "Rigoletto" was highly successful.

TACOMA, WASH.—At the First Lutheran Church's song service on Sunday evening, Sept. 30, the "Reformation Cantata," recently composed by the pastor, Rev. E. C. Bloomquist, was given by the large church chorus. The solos of this fine work were taken by F. Foelsund, Frances Almquist and Mrs. E. C. Bloomquist. A sacred concert, with Hiram Tuttle, well-known Tacoma baritone, as soloist, was given in connection with the community festival held at Tacoma's suburban town, Steilacoom, on Sept. 29 and 30. A complimentary musical program was given on Sept. 27 at the Woman's Club House by Prof. Olof Bull, John W. Jones, Rose Schwinn, Mrs. Frank Montelius and Georgia Harmon, prominent local musicians.



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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

- Abbott, Margaret—Poughkeepsie, Oct. 23; Alliance, O., Nov. 21; Providence, R. I., Jan. 18; Pittsburgh, Apr. 19; Minneapolis, Apr. 23.
- Addison, Mabel—Atlantic City, N. J., Oct. 18; Pittsburgh, Pa., Nov. 14.
- Adler, Clarence—New York City (Hunter College), Oct. 17, 24.
- Ammalee, Lillian—New York (Æolian Hall), Oct. 19.
- Auld, Gertrude—New York (Æolian Hall), Oct. 23; Hackensack, N. J., Nov. 12.
- Austin, Florence—Hillsdale, Ill., Oct. 13; Jackson, Mich., Oct. 15 and 16; Lansing, Mich., Oct. 17 and 18; Flint, Mich., Oct. 19 and 20; Saginaw, Mich., Oct. 22; Bay City, Mich., Oct. 23; Port Huron, Mich., Oct. 24 and 25; Ft. Wayne, Ind., Oct. 26 and 27; Detroit, Mich., Oct. 29 and 30; Battle Creek, Mich., Oct. 31, Nov. 1.
- Baker, Martha Atwood—Cleveland, Oct. 25; Worcester, Mass., Nov. 5; Lynn, Mass., Nov. 26; Portland, Me., Dec. 8; Newton Center, Mass., Dec. 27; Lowell, Mass., Jan. 29.
- Barrère, George—Detroit, Nov. 29.
- Barth, Hans—New York (Princess Theater), Nov. 4.
- Beebe, Carolyn—Pittsburgh, Pa. (Pittsburgh Art Society), Oct. 12; New York (Columbia University), Nov. 3; Newark, N. J., Nov. 12; New York (Æolian Hall), Nov. 13; Danbury, Conn., Dec. 8; New York (Æolian Hall), Dec. 11; Newark, N. J., Jan. 7; Brooklyn, N. Y., Jan. 11; New York (Columbia University), Jan. 12; Brooklyn, N. Y., Jan. 18, 25; New York (Columbia University), Feb. 16; New York (Æolian Hall), Feb. 19; Newark, N. J., Mar. 11; Greenwich, Conn., June 7, 14, 21, 28.
- Beifeld, Helen Abbott—St. Louis, Nov. 28.
- Braslau, Sophie—Detroit, Oct. 25.
- Buell, Dal—New York (Æolian Hall), Oct. 25.
- Butler, Harold L.—Morrowville, Kas., Oct. 15; Washington, Kas., Oct. 16; Valley Falls, Kas., Oct. 17; Powhatan, Kas., Oct. 18; Muscotah, Kas., Oct. 19; Gridley, Kas., Oct. 30; Hope, Kas., Oct. 31; Stillwell, Kas., Nov. 1; Easton, Kas., Nov. 2; Marysville, Kas., Dec. 5; Minneapolis, Kas., Dec. 6; Salina, Kas., Dec. 7.
- Caslova, Marie—New York (Æolian Hall), Oct. 20.
- Castle, Edith—New Britain, Conn., Oct. 18.
- Cone-Baldwin, Carolyn—Milwaukee, Oct. 25; Chicago, Oct. 29; Baltimore, Nov. 23.
- Connell, Horatio—Harrisburg, Oct. 16; Philadelphia, Oct. 25; Philadelphia (recital), Nov. 8.
- Conrad, Henrietta—New York (Æolian Hall), Oct. 12.
- Copeland, George—Boston (Jordan Hall), Nov. 21.
- Craft, Marcella—Rochester, Oct. 13; Cleveland, Oct. 18; Pittsburgh, Oct. 25 and 27; Buffalo, Nov. 1; Detroit, Nov. 8, 10.
- Dambois, Maurice—New York (Æolian Hall), Oct. 25.
- De Kyzer, Marie—Red Wing, Minn., Oct. 15; St. Cloud, Minn., Oct. 16; Northwood, N. D., Oct. 17; Fargo, N. D., Oct. 18; Marshall, Minn., Oct. 19; Raymond, Minn., Oct. 20; Ortonville, Minn., Oct. 22; Watertown, S. D., Oct. 23; Bryant, S. D., Oct. 24; St. James, Minn., Oct. 25; St. Peter, Minn., Oct. 26; Madelia, Minn., Oct. 27; Albert Lea, Minn., Oct. 29; Mankato, Minn., Oct. 30; Eau Claire, Wis., Oct. 31; Alliance, O., Nov. 21.
- Dubinsky, Vladimir—New York, Nov. 3; Indianapolis, Nov. 5; Louisville, Ky., Nov. 8; Baltimore, Nov. 13; Cleveland, O., Nov. 15; Rochester, Nov. 19; Buffalo, Nov. 21; New Haven, Nov. 23; Boston, Nov. 25; Washington, D. C., Nov. 27; Providence, Dec. 2; Worcester, Mass., Dec. 4; Allentown, Pa., Dec. 7.
- Florigny, Renee—Columbus, O., Oct. 15; Youngstown, O., Oct. 22; Cleveland, O., Oct. 29; Chicago, Nov. 5; Toledo, Nov. 12; Grand Rapids, Mich., Nov. 19; Detroit, Mich., Nov. 26; Rochester, N. Y., Dec. 3; Montreal, Can., Dec. 10; Ottawa, Can., Dec. 17; Riverside, Dec. 24; Washington, Dec. 31.
- Galli-Curci, Mme. Amelita—Detroit, Mar. 7.
- Gardner, Samuel—New York (Æolian Hall), Oct. 14.
- Garrison, Mabel—Bridgeport, Conn., Oct. 15; Providence, R. I., Oct. 16; Pittsburgh, Oct. 18; Chillicothe, O., Oct. 19; Rochester, N. Y., Oct. 22; Dayton, O., Oct. 23; Detroit, Oct. 25; Orange, N. J., Oct. 26; Worcester, Mass., Oct. 30; Springfield, Mass., Oct. 31.
- Gates, Lucy—Detroit, Nov. 29.
- Gauthier, Eva—New York (Æolian Hall), Nov. 1.
- Gay, Maria—Detroit, Jan. 17.
- Gebhard, Heinrich—Boston, Oct. 30 (Aft.); Roslindale, Oct. 30 (Evg.); Greenfield, Mass., Nov. 20.
- Genovese, Nana—New York (Æolian Hall), Oct. 13.
- Gideon, Henry—Somerville, Mass., Nov. 12; Auburn, Nov. 14; Laconia, N. H., Dec. 7; Boston, Dec. 16; New York City, Dec. 30; Pittsburgh, Jan. 8.
- Gills, Gabrielle—New York (Æolian Hall), Oct. 27.
- Gluck, Alma—Detroit, Jan. 10.
- Godowsky, Leopold—New York (Carnegie Hall), Oct. 20.
- Gotthelf, Claude—New York, Oct. 15, 16, 17, 18, Nov. 1, 5, 6, (Aft.), 7, 8; Philadelphia, Nov. 9; Bridgeport (Aft.), Nov. 14; Hackensack, N. Y. (Aft.), Nov. 15; Oxford, O., Nov. 17; Akron, O. (Aft.), Nov. 20; New York, Nov. 22, 23, Dec. 10, 11, (Aft.) 14; Philadelphia, Dec. 20, 21; New York, Dec. 27; Wollaston, Mass., Jan. 1; Boston, Jan. 3; New York, Jan. 7, 8; Melrose (Aft.), Jan. 9; New York (Aft.), Jan. 10; Beverly, Mass. (Aft.), Jan. 11; Willimantic, Jan. 15; Newburyport, Jan. 17; New York, Jan. 18.
- Gunn, Kathryn Platt—Kingston, N. Y., Oct. 19; Brooklyn, N. Y., Nov. 23.
- Harthan, Elise—Evanston, Ill., Nov. 22.
- Havens, Raymond—Northfield Seminary, Oct. 15; New Britain, Conn., Oct. 16; Minneapolis (Minneapolis Symphony Orchestra), Nov. 11.
- Heifetz, Jascha—New York (Carnegie Hall), Oct. 27.
- Hempel, Frieda—Waco, Tex., Oct. 15; San Antonio, Tex., Oct. 17; Houston, Tex., Oct. 19; Dallas, Tex., Oct. 23; St. Joseph, Mo., Oct. 26; Detroit, Mich., Oct. 30; Providence, R. I., Nov. 4; New York Recital (Carnegie Hall), Feb. 26.
- Hofmann, Josef—Detroit, Jan. 24.
- Holesco, Mme. Mona—Boston (Jordan Hall), Oct. 17.
- Homer, Louise—Coatesville, Oct. 15; Scranton, Oct. 18; Galesburg, Ill., Oct. 22; Bay City, Mich., Oct. 24; Springfield, Ill., Oct. 26; Tulsa, Okla., Oct. 29; Kansas City, Mo., Oct. 30; Des Moines, Ia., Nov. 2; Alliance, O., Nov. 21; Chelsea, Dec. 24.
- Holmquist, Gustaf—Brockton, Mass., Nov. 6; New York, Nov. 9.
- Howell, Dicle—Brooklyn, N. Y., Nov. 16; Huntington, L. I., Jan. 8; Jamaica, L. I., Jan. 10.
- Hubbard, Havrah (Operalogues)—New York, Oct. 15, 16, 17, 18, Nov. 1, 5, 6, (Aft.) 8, 9; Philadelphia, Nov. 9; Bridgeport (Aft.) Nov. 14; Hackensack, N. J. (Aft.) Nov. 15; Oxford, O., Nov. 17; Akron, O. (Aft.), Nov. 20; New York, Nov. 22, 23, Dec. 10, 11, (Aft.) 14; Philadelphia, Nov. 20, 21, 27; Wollaston, Mass., Jan. 1; Boston, Jan. 3; New York, Jan. 7, 8; Melrose (Aft.), Jan. 9; New York (Aft.), Jan. 10; Beverly, Mass. (Aft.), Jan. 11; Willimantic, Jan. 15; Newburyport, Jan. 17; New York, Jan. 18.
- Hughes, Edwin—New York (Æolian Hall), Oct. 17.
- Kalova, Elizaveta—New York (Æolian Hall), Oct. 19.
- Kreidler, Louis—Evanston, Ill., Nov. 22.
- Kreisl, Fritz—Detroit, Oct. 31.
- Land, Harold—Trenton, N. J., Oct. 31; Yonkers, N. Y., Nov. 1.
- Littlefield, Laura—Swampscott, Nov. 12; Taunton, Nov. 19; Chelsea, Nov. 23; Boston (Jordan Hall), recital, Nov. 27; Boston, Dec. 12; Cambridge, Jan. 17.
- McCue, Beatrice—New York, Nov. 16; Cleveland, Feb. 10.
- McCormack, John—Detroit, Nov. 12.
- McMillan, Florence—Coatesville, Oct. 15; Scranton, Oct. 18; Galesburg, Ill., Oct. 22; Bay City, Mich., Oct. 24; Springfield, Ill., Oct. 26; Tulsa, Okla., Oct. 29; Kansas City, Mo., Oct. 30; Des Moines, Ia., Nov. 2; Alliance, O., Nov. 21; Boston, Dec. 24.
- Miller, Christine—Gary, Ind., Oct. 15; Decatur, Ill., Oct. 16; Pontiac, Ill., Oct. 17; Normal, Ill., Oct. 18; Keokuk, Ill., Oct. 19; Paterson, N. J., Oct. 22; New York (Æolian Hall), Oct. 23; Boston, Mass., Oct. 25; Newburgh, N. Y., Oct. 26; Grand Rapids, Mich., Nov. 1 and 2; Newark, N. J., Nov. 5; Plainfield, N. J., Nov. 6; Washington, Pa., Nov. 9; Greensboro, N. C., Nov. 13; Greenville, S. C., Nov. 14; Nashville, Tenn., Nov. 16.
- Miller, Reed—Moline, Ill., Oct. 15; Lansing, Mich., Oct. 16; Pontiac, Mich., Oct. 17; Bowling Green, O., Oct. 18; Sandusky, O., Oct. 19; Massillon, Oct. 22; Mansfield, Oct. 23; Bellefontaine, Oct. 24; Hamilton, Oct. 25; Charleston, W. Va., Oct. 26; Oklahoma City, Oct. 29; Alva, Okla., Oct. 30; Topeka, Kas., Oct. 31; Wahoo, Neb., Nov. 1; Omaha, Neb., Nov. 2; Chapman, Kas., Nov. 3; Lincoln, Neb., Nov. 5; Fremont, Neb., Nov. 6; Blytheville, Ark., Nov. 9; Little Rock, Ark., Nov. 10; Canton, O., Festival, Nov. 12, 13; Lorain, O., Nov. 14.
- Morris, Edward—New York (Æolian Hall), Oct. 30.
- Morrissey, Marie—Moncton, N. B., Oct. 12; Montreal, Oct. 14 to Oct. 28; New York, Oct. 29 to Nov. 4.
- Murphy, Lambert—Detroit, Oct. 25.
- Nash, Frances—New York (Æolian Hall), Oct. 16.
- Neill, Amy Emerson—St. Louis, Nov. 28.
- Ornstein, Leo—Detroit, Oct. 18.
- Pattison, Lee—New York (Æolian Hall), Oct. 15.
- Peegé, Charlotte—West Roxbury, Mass., Nov. 8.
- Pelton-Jones, Frances—San Francisco, Oct. 16, 18; Oakland, Cal., Oct. 25.
- Peterson, Edna Gunnar—Chicago, Oct. 21; St. Louis, Mar. 3; Chicago Recital, Mar. 13.
- Powell, John—Lynchburg, Va., Oct. 13; Sweet Briar, Va., Oct. 15; Raleigh, N. C., Oct. 17; New York, Nov. 3; Philadelphia, Nov. 6; New York, Nov. 17.
- Pyle, Wynne—New York (Æolian Hall), Nov. 19; York, Pa., Nov. 24; New York (Carnegie Hall), Feb. 1.
- Renard, Rosita—New York (Æolian Hall), Oct. 13 (Aft.).
- Rothwell, Elizabeth—New York (Æolian Hall), Oct. 22.
- Schumann-Heink, Mme.—Detroit, Mar. 21.
- Shepherd, Betsy Lane—Orange, N. J., Oct. 13; New York Recital, Oct. 16; Indianapolis, Oct. 22; Milwaukee, Nov. 4; Pittsburgh, Nov. 18; Indianapolis, Dec. 3.
- Siedhoff, Elizabeth—Attleboro, Mass., Nov. 20.
- Smith, Ethelynde—Godfrey, Ill. (Monticello Seminary), Nov. 9; Chicago (Ziegfeld Theater), Nov. 14.
- Thompson, Edith—Boston, Nov. 5.
- Troxell, Charles—Alliance, O., Nov. 21.
- Tucker, William—Bridgeport, Conn., Oct. 15; Kingston, N. Y., Oct. 19; Orange, N. J., Oct. 26; Huntington, L. I., Jan. 8.
- Van der Veer, Nevada—Moline, Ill., Oct. 15; Lansing, Mich., Oct. 16; Pontiac, Mich., Oct. 17; Bowling Green, O., Oct. 18; Sandusky, O., Oct. 19; Massillon, Oct. 22; Mansfield, Oct. 23; Bellefontaine, Oct. 24; Hamilton, Oct. 25; Charleston, W. Va., Oct. 26; Oklahoma City, Oct. 29; Alva, Okla., Oct. 30; Topeka, Kas., Oct. 31; Wahoo, Neb., Nov. 1; Omaha, Neb., Nov. 2; Chapman, Kas., Nov. 3; Lincoln, Neb., Nov. 5; Fremont, Neb., Nov. 6; Blytheville, Ark., Nov. 9; Little Rock, Ark., Nov. 10; Canton, O., Festival, Nov. 12, 13; Lorain, O., Nov. 14.
- Weiller, Helen—Brooklyn, Oct. 14; Dec. 4.
- Werrenrath, Reinald—New York (Æolian Hall), Oct. 24.
- Whitehill, Clarence—Detroit, Oct. 25.
- Wilson, Raymond—Boston, Oct. 16; Syracuse, N. Y., Oct. 24; New York, Nov. 2.
- Williams, Evan—New York (Æolian Hall), Oct. 21.
- Wood, Elizabeth—New York (Æolian Hall), Oct. 20; Tuscaloosa, Ala., Nov. 12.
- Yost, Gaylord—Attleboro, Mass., Nov. 20 and 23.
- Zenatello, Giovanni—Detroit, Jan. 17.
- Zimbalist, Efrem—Detroit, Nov. 8.
- Zentay, Mery—New York (Cort Theater), Nov. 4.

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MISS VAN DRESSER SINGS IN BENEFIT FOR NAVY RELIEF



Photo by Paul Thompson

Marcia Van Dresser as "Miss Columbia"

Marcia Van Dresser is still "doing her bit" for "Our Boys." She volunteered her services for a big Navy Relief Benefit in Symphony Hall, Boston, on Oct. 10.

Miss Van Dresser opened the program with the "Star-Spangled Banner" in her costume of *Miss Columbia*. Later she sang a group of French songs, including "La Procession," by Franck; "Le Manoir de Rosemonde," "Extase" and "Au pays ou se fait la guerre," by Duparc. She concluded the concert with the "Battle Hymn of the Republic."

"LIBERTY LOAN CHORUSES" LAUNCHED IN CONNECTICUT

Audiences Are to Be Inspired by Music to Invest in United States Government Bonds

HARTFORD, CONN., Oct. 10.—The Connecticut Council of Defense is perfecting plans for singing groups throughout the State, and they will be known as Liberty choruses. J. S. Stevens of this city has been appointed State musical director.

He has written to the council's town committees and has asked the chairman in each town to recommend the best man in his town to conduct the local Liberty chorus work. Existing musical organizations will be welcomed as choruses.

After the concerts given by these choruses the audiences will be invited to subscribe for Liberty Bonds. W. E. C.

Mrs. MacDowell to Tour Canada

Opening her season with a series of engagements throughout Canada, beginning at Halifax, Oct. 16, continuing at Truro, New Glasgow, and later to be followed by appearances at Montreal, Toronto, Quebec and adjacent territory, Mrs. Edward MacDowell faces a season which is also to include the Coast in her itinerary, as she opens there Feb. 13 with an appearance at the Amphion Club, San Diego. George H. Suckling of Toronto is sponsoring the Canadian tour, and the Coast appearances are scheduled under the management of L. E. Behymer.

ZOELLNERS AND HELEN KELLER ENTERTAIN CAMP MILLS MEN



At the Home of Helen Keller at Forest Hills, L. I. From Left to Right (Back Row), Antoinette Zoellner, Helen Keller, Mrs. Anna Sullivan Macy, Miss Keller's Teacher, Mrs. Zoellner; Front Row, Joseph Zoellner, Sr., Polly Thompson, Miss Keller's Secretary, and Joseph Zoellner, Jr.

ON Saturday, Sept. 29, Helen Keller entertained the soldiers from Camp Mills at her newly acquired home at Forest Hills, L. I. On that day a thousand of the Camp Mills soldiers were received in various Forest Hills homes.

Miss Keller asked the Zoellner Quartet to play for the soldiers, which they

were glad to do. They played several short numbers and Miss Keller made an address. Among those present were Mrs. Anna Sullivan Macy, Major J. H. McDonald, Col. George Leach, Capt. J. H. McKinnsey, Lieut. F. Gould, Ed. Holmes, Major Charles A. Green, Capt. J. Jackman, Capt. P. T. McCauley, Mrs. Joseph Teekner, Sr., and Mrs. Amandus Zoellner.

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Olga Samaroff Becomes Pupil of Carlos Salzedo, the Harpist

Distinguished Pianist, Wife of Conductor Stokowski, Begins Earnest Study of Harp with Renowned Virtuoso



Mme. Samaroff-Stokowski, the Noted Pianist, as a Harp Pupil, Taken with Carlos Salzedo, Her Instructor, in Front of the Temple of Arts at Bar Harbor, Me.

CARLOS SALZEDO, the harpist, has a distinguished pupil, Mme. Olga Samaroff, the renowned pianist and wife of the widely known conductor of the Philadelphia Orchestra, Leopold Stokowski. Mme. Samaroff is endeavoring so ardently and steadfastly that she has already given her maestro the inspiration for the composing of a second series of "Pentatonic" works for the harp.

Mme. Stokowski's daily lessons on the harp date from an evening this summer in the music colony at Seal Harbor, when through the medium of Mr. Salzedo's

playing she and the other artists present had their first real insight into the possibilities of this instrument when in the hands of a thorough musician.

Creator Grand Opera Company to Open Tour at Stamford, Conn.

The Creator Grand Opera Company opens its big grand opera tour at Stamford, Conn., on Oct. 15, when a number of New York musical people will be present. "Carmen" will be conducted by Creator, the cast including Beriza as Carmen, Boscacci, Marina and Kaufman.

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